OCTOBER 14,1911



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A MONG the newcomers in the Metropolitan, Chicago-Philadelphia and Boston opera companies for this season will be two distinguished Americans, Putnam Griswold, the basso, recently of the Berlin Royal Opera, who comes to the Metropolitan, and Mme. Rachel Frease-Green, the soprano, who will join the forces of Andreas Dippel in Chicago and Philadelphia. There are two other newcomers in the group pictured above whom American audiences will doubtless make very welcome—Maggie Teyte, the English soprano, who has long charmed audiences at Covent Garden and the Paris Opéra and who will sing for the Chicago-Philadelphia and Boston companies, and Margarete Matzenauer, who comes with the prestige of long-established success in Germany and Vienna to sing Wagnerlan rôles at the Metropolitan. Of the old favorites, who need no introduction, there are three Americans, Geraldine Farrar and Riccardo Martin, of the Metropolitan, and Mary Garden, of the Chicago company—If Miss Garden will allow our claims over those of her Scottish nativity. The strength of this representation is apparent, and America's pride in her opera singers.

is increased when consideration is taken of the fact that, in all, there are fifteen Americans who are principals of the Metropolitan company and sixteen whose names are on Mr.

Dippel's roster.
In the group above the singers are: 1, Miss Farrar; 2, Putnam Griswold, as "Mephistopheles" in "Faust"; 3, Pasquale Amato, the Metropolitan's principal baritone; 4, Enrico Caruso, as "Johnson" in "The Girl of the Golden West" (photo, copyright, Mishkin); 5, Mme. Jeanne Gerville-Réache, the French contraito of the Chicago-Philadelphia and Boston companies, as "Dailia" in "Samson et Dailia"; 6, Mme. Frease-Green, as "Leonora" in "Il Trovatore"; 7, Maggie Teyte; 8, Riccardo Martin, as "Johnson" in "The Girl of the Golden West"; 9, Mary Garden as "Carmen" (photo, copyright by Matzene, Chicago), in which new rôle for her she will make her season's début with the Chicago-Philadelphia company in Philadelphia; 10, Mme. Matzenauer, as "Leonora" in "il Trovatore," and 11, Mme. Johanna Gadski, the Metropolitan Wagnerian soprano, as the "Countess" in Mozart's "Figaro."

WHY KUBELIK PLAYS PAGANINI

He'd Much Prefer to Put the Beethoven Concerts or Other Classical Works on His Programs, But the Dear Public Won't Allow It—and, Besides, Paganini, Like the Devi', Should Be Given His Due

WHEN Jan Kubelik allows twelve mortal days to pass over his head without laying hands on his violin one can rest assured that something important has happened. Such a thing occurred only a very little while ago. To come straight to the point it should be known that Mr. Kubelik was crossing the ocean for his first visit to America in about four years. He had his trusty violin along with him and intended to work while aboard. Unhappily, the sea was rough and the boat rocked and -but never mind. The obliging fiddle was suffered to repose in its case and the violinist's fingers took a temporary vacation. He was trying to coax them back to business when visited by a representative of MUSICAL AMERICA the other day, but consented to give himself a few moments' respite.

There was at least one other thing that troubled Mr. Kubelik's peace of mind. That was the new concerto by his countryman, W. Foerster, which he had brought along. He could not decide whether to play it at his first or second New York concert.



Ian Kubelik, the Bohemian Violinist, as He Arrived in New York Last Week

He could not determine at which its chances

of success were the better.

"It is such a fine work," he declared, 'that I am anxious to give it its first hearing under the most auspicious conditions. Its composer is not entirely unknown to this country, several of his works having been played in the past by the Thomas Orchestra. It is admirably written for the violin, it is as clear and melodious as Mozart and still it is modern in spirit. Its themes are very different from the kind generally written to-day. Those are for the most part cold and calculated, and do not emanate from the heart. They are just manufactured. Contemporary composers do not seem to be writing as much for the violin as did their predecessors. Just why that is I cannot definitely say. Probably because they cannot-that is about what it amounts to. They may have tried it and found that their efforts were entirely unsuccessful and therefore gave up further attempts.

Mr. Kubelik has not hitherto seemed to display any great degree of partiality toward the violin works of the classicists. His performances of the Beethoven and Mozart concertos have been comparatively rare. That, it appears, is not due to any lack of sympathy with them, but merely because the general public prefers other

Where Popular Taste Dominates

"If I could always consult my own tastes," said Mr. Kubelik, "I should not hesitate. I should play Beethoven and the classicists every time in preference to Paganini, Vieuxtemps and many others. But what would you have? To every one person who is musicianly enough to enjoy the Beethoven concerto there are a thousand who will prefer the brilliancy of Paganini. This is the case not only in America, but

in Germany and in other countries besides. "And yet I think that people have been unnecessarily hard on Paganini and that they do not look at him in quite the correct light. Even though he did write much that is showy, he composed things of rare musical excellence-the caprices, for example. He has written much beautiful melody-melody that is of a thoroughly individual type, too. In Germany his works are being very closely studied and he is well liked. His music is, at any rate, vastly superior to that of Vieuxtemps, who did nothing new and was quite lacking in originality of melody. Wieniawski is far superior to Vieuxtemps in every way, and his D Minor Concerto is quite a masterwork. It is written by one who thoroughly understood the instrument, it is thoroughly grateful, and it has musical substance. I think that a violin concerto ought to be written by one who is himself more or less of a player. Consider the Brahms concerto, for instance, an example of the work of one who does not thoroughly appreciate the capacities of the instrument. Whenever I play that work I feel as though I ought to have several other instruments at handa flute, a clarinet, a trombone, a trumpet, a horn and several others, for there are parts in it that seem infinitely more suited to these instruments than to the one for which they are written. The Tschaikowsky concerto also contains parts that are tricky and not altogether grateful to play.

The majority of violinists foam at the mouth when the question of transcriptions is broached to them. Not so Mr. Kubelik. He does not, it is true, approve of such things as cheap operatic arrangements for the violin. But there are many short piano pieces which he would gladly see trans-

"Take the Grieg 'Lyric Pieces,' for instance," he said. "Not only do they seem to me admirably adapted for performance on the violin, but they would even be better in that way than when heard through their original medium. Their peculiar character seems to make them far more suited to a stringed instrument. I should be much pleased to see them transcribed."

The Exacting Sevcik

As is well known, Mr. Kubelik is a pupil of the famous Sevcik. Say "Sevcik" to a violinist and he will immediately form a mental image of a rather pedantic person who is relentless in his administration of technic, who makes a pupil practise the same piece for hours and hours and days and days until every possible variety of fingering and bowing has been exhausted, and who lays relatively little stress on the matter of tone quality and the details of emotional interpretation. Mr. Kubelik's view of his former master does not exactly coincide with that of so many of his col-

"Seveik has had some very hard things said about him, but there is much that is totally unjustifiable in these attacks. The trouble is that people who have not studied under him do not know him well enough, and consequently their views are not based on sound facts. Sevcik does, it is true, give a great deal of attention to mechanical details. But his view is that every violinist ought to have a larger store of technical facility than he will generally be called upon to bring into play. It is only when the player is perfectly sure of himself, when he can give up all thought of difficulties of execution, when he can banish the mere thought of technic from his mind that he can throw himself heart and soul into the interpretation of a piece. When he has to be on the lookout for difficulties, how can be express himself emotionally? And if he can acquire the degree of self-assurance that a Sevcik training gives him he need have no cause for alarm. Besides, who can teach interpretation? That depends on the individuality of the player himself, and if a person is not gifted with temperament and individuality how are you going to instill it into

"I do not think that we have an ideal method of violin teaching yet. The object of the teacher should be, above all things, to save time. But at present we have various schools-French, German, Belgian, Bohemian and so on. Each of them has its points of excellence and each of them has matters in which it falls short of the other.



Kubelik, His Wife, and Their Children Romping on Their Estate in Bohemia

If one could spare himself the time the proper thing would be to study all these schools and, by a sort of elimination process, retain only the particular good points of each. Some day, if I get the opportunity, I shall endeavor to write a violin

method. I have some very interesting ideas about teaching, occasionally, which I should like to set down. My object would be to do for students of my instrument what Schumann did for students of the piano.'

Griswold Sings His Farewell to Berlin

BERLIN, Sept. 30.—Putnam Griswold, the American basso of the Royal Opera, sang his farewell to Berlin before joining the Metropolitan Opera Company in a concert last night at the Philharmonie. Assisting him were Mme. Cornelia Rider Possart, the American pianist, and the Philharmonic Orchestra. Mr. Griswold included several selections by American composers on his program. With Mrs. Griswold he will leave Berlin for New York, on the Kaiser Wilhelm II, on October 17.

Rachel Frease-Green Arrives

Rachel Frease-Green, the American soprano, who is to join the Chicago-Philadelphia Opera Company, is one of the first members of that organization to arrive in New York from her Summer abroad. Mme. Frease-Green will make her début in Philadelphia Leonora in "Trovatore:

Heinrich Hensel, the Metropolitan's new German tenor, and his wife, Elsa Schweitzer, a Frankfort-on-Main concert singer, are recent graduates of the divorce court.

Pointing Out Imperfections Lowest Function of Criticism

Written for Musical America By HENRY T. FINCK

(Music Critic New York Evening Post)

A QUARTER of a century ago the leading literary reviews of Europe and America constantly printed what are colloquially known as "slashing" criticisms of new books-rude, brutal attacks, no more excusable in a civilized community than it would have been for the reviewer, on meet-

ing the author on the sidewalk, to slap his face or kick him into the gutter.

In high-class literary quarters such boorishness is no longer tolerated. Nor is it met with in art criticisms printed in reputable periodicals. But the musical critics of leading newspapers are still allowed to act like wolves, hyenas

Henry T. Finck

and harpies, sparing neither the dead nor the living. It is a curious phenomenon, which makes one doubt whether music really hath charms to soothe the savage breast.

It must be admitted that there are provocations to rudeness. It is a great bore and often a torture to have to listen day after day, night after night, to fiddlers who scratch, pianists who bang and vocalists who sing out of tune. The merciless severity for which New York critics, in particular, are notorious, may have its uses in somewhat diminishing the number of ambitious mediocrities who inflict their crude performances on the public; but on the whole the sledge-hammer style of criticising does much more harm than

The knowledge that the New York critics are the most unmerciful in the world prevents most young artists on their first appearance here from doing themselves justice. Some of them are worthy of encouragement; they have spent years in hard work and thousands of dollars for instruction and should at least be given a fair chance.

But it is not only the beginners that are prevented by fear of the carping critics from doing their best. Paderewski probably was not heard at his best in Berlin because he knew that the critics were hostile to him. An appreciative, indulgent audience will stimulate a musician to his best efforts, whereas a cold, unresponsive, overcritical audience will paralyze his best efforts. Frost is contagious.

Theodore Thomas is quoted as saying that a stupid, unsympathetic audience will kill a whole orchestra in five minutes. An excessively critical one is even worse. Some of the leading opera singers have assured me that on first nights they are often prevented from doing their best by the knowledge that certain critics were in the house eagerly listening for all the flaws that might occur in course of the evening -flaws, some of them imaginary, on which they would dwell in next day's papers, though the merits of the performance (of which nothing would be said) outweighed them twenty times.

It is queer that so many musical critics persist in the delusion that they show their superiority by enumerating imperfections. It is the lowest function of criticism to point these out; anybody can do it. The highest function of criticism is to help along great artists and works of genius by dwelling on their merits and ignoring flaws so long as the merits of the music or the musician make for good on the whole. Where they do not, severity is in place; but rudeness is never excusable. I do not find myself able to praise the doings of the Damrosch brothers, for example, yet I am never rude in my comments.

Think, on the other hand, how horribly rude some of our critics have been toward Calvé, Schumann-Heink, Eames, Nordica, Farrar, Lilli Lehmann, Seidl, Thomas, Mahler, Jean and Edouard de Reszke and others of the world's greatest artists. Jean de Reszke once patted me on the back with the words, "Voilà mon protecteur!" Imagine the greatest operatic artist the world has ever heard needing a protector!

If I were asked what I am most proud of in looking back on my thirty years' career, I would answer "My having always stood up as protector of the greatest

EUROPE CAN NO LONGER IGNORE AMERICA'S SUPREMACY IN OPERA MAINTAINS MR. GATTI=CASAZZA

Metropolitan Opera Director, Back from Summer Abroad, Gives Advice to Operatic Aspirants-Mary Garden, on the Same Vessel, Says She Can Now Answer All Letters—Alfred Hertz Happy Over "Mona"—The Stokovskis Here with New Elgar Symphony

AT eleven-thirty last Monday morning Pier No. 2 of the North German Lloyd looked as if it had been converted into an annex of the Metropolitan Opera House, Carnegie and Mendelssohn Hall. Many familiar figures that are wont to haunt these localities were to be seen stalking from one end to the other of the elongated concrete causeway. Even some of the critics were there, apparently on serious business bent.

Musical New York seemed temporarily to have emptied itself into ungodly Ho-



-Photo for MUSICAL AMERICA.

Mary Garden a Willing Victim of the Camera Brigade

boken. There was no sense of confusion strictly speaking, but the atmosphere was charged with an indefinable element that about to happen.

Ten minutes later that "something" materialized. The steamer George Washington sailed peacefully up the river and glided ever so calmly into dock. As the gangways were set into place the musical folk who had been waiting with angelic patience for several hours began to show signs of excitement. They rushed from one gangway to the other, craned their necks into fantastic shapes and almost strained their eyes out of commission to catch a glimpse of certain things the crowded vessel was about to disgorge. A momentary wait and then, of a sudden, an excited exclamation, "Look there-to the left! It's she! It's Mary Garden!"

A lithesome figure in black, coiled up in a white boa and surmounted by what looked to the masculine eye like a bird's nest upon which snow had fallen, was to be seen descending the passageway, gesticulating enthusiastically at every one in general and no one in particular. It was indeed Mary-a second glance showed that there could be no doubt about that. But she was visible only a moment, being straightway engulfed in the wave of humanity that surged around the foot of

For once, however, Mary was not to monopolize attention. The musical souls on the dock were on the lookout for other prey as well, and they didn't have to wait long. Half way between the steamship and the pier a broad smile was suddenly noticed. Behind this smile-which in

broadness and geniality almost equaled the risible performances of Lewis Carrol's Cheshire cat-appeared a luxuriant black beard, the unmistakable property of Alfred Hertz. Mr. Hertz evidently didn't want to be asked if he was glad to be back. He made that point very clear ere he had set shoeleather on terra firma. He smiled and laughed and smiled again. He waved his arms and he flourished his cane and nobody would have been in the least sur-prised had he suddenly given vent to three or more lusty cheers. And when he reached the group of friends that were awaiting him he fairly hugged them. Baggage examination-customs officers-these seemed to be the last things in the universe to occupy his mind.

'Wonderful trip except the first three days!" he exclaimed as he grasped about a dozen hands. "But how is everything here! How is the weather? How is the musical outlook? How is the opera subscription? How is the new six-dollar-a-seat

rule working? How is the musical season going to be in Newark? How is——?"
"Great, great, all of it," broke in a friend. "But what you will have to do as soon as you get out of this (pointing to the crowd) is to come up to the baseball game. Greatest thing you ever saw! And they're charging six dollars a seat there,

Whereat the great Wagnerian conductor looked delighted and proceeded to inform another one of his friends that he could improve his appearance considerably by eliminating a recently grown moustache. And the next moment he eagerly grasped the hand of a representative of MUSICAL AMERICA and told him how hard he had been working during the Summer. "I have been constantly busy absorbing the score of 'Mona,' which is a great and a splendid work. I have had great pleasure out of it thus far. It is going to make a great success. The libretto is beautiful and the music fully matches it. And Thuille's 'Lobetanz! Oh! you have no idea how wonderfully beautiful it is! I prophesy that it is going to be a second 'Königskinder' as far as popular success is concerned."

At this juncture some one began to whistle Nessler's "Behüt dich Gott es wär so schön gewesen." Mr. Hertz started. "Ah! there is my *leit-motif*," he exclaimed; "some one is calling me." And he promptly

The boat had emptied itself fairly well by this time. Suddenly there appeared on the promenade deck, surrounded by several reporters and a music critic or two, the imposing figure of Giulio Gatti-Casazza, accompanied by his charming wife, Frances



-Photo for Musical America by Joseph R. Gannon

Giulio Gatti-Casazza, Metropolitan Opera House Director, and His Gifted Wife, Frances Alda, Who Will Appear in Many Concerts Here This Season. The Photograph Was Made Monday on Their Return from Europe

destroy the patience of a saint than the ceremonies incident to disembarkment on the return. But it would seem that in the matter of patience Mr. Gatti transcends even the saints. His equanimity is a fabric guaranteed against ruffling. And still there are those who would have us believe that all Italians are excitable!

Under the escort of William J. Guard, F. C. Coppicus and several other officials of the Metropolitan the director and his wife made their way to the place where the custom officials ply their occupation. Here, too, one rediscovered the mercurial Mary, picturesquely perched on a trunk and regaling several deeply interested individ-uals with tales of her thrilling exploits

during the past months. "Ah! Musical America!" she exclaimed when informed that a representative of this journal exacted two and a half of her precious minutes; "that is the good paper, isn't it? Oh! what is there to say? I am now going to sing at the Maine Festival and after that I shall be in Philadelphia for three weeks before going to Chicago. The trip? Don't talk of it! So seasick that I never left my cabin till the last two that I never left my cabin till the last two days of the trip. I'm an awful sailor."

Miss Garden's looks certainly showed no

traces of the ravages of mal-de-mer.
"Do you know, Miss Garden, I wrote
you several letters some time last season and you never answered them," remarked

"Didn't I! Why, what a pity!" she exclaimed, sympathizingly. "I did not mean that, at any rate. But I have been so occupied. However, I now have a secretary to help me with my correspondence. Write now and I promise you your letter will be answered.'

A camera brigade conducted Miss Garden to a nearby window. She posed non-chalantly with far-away, languid looks in her eyes. The brief conversation was necessarily broken off.

In a remote and obscure corner Mr. Gatti-Casazza roamed about like a lost spirit. He dislikes interviews, 'tis said, and he has-from the interviewer's standpoint—an unhappy faculty of compressing his ideas into a mere word or two. He seemed, for the nonce, highly contented in his solitary corner, but he offered no resistance when confronted by the MUSICAL AMERICA representative, who forthwith launched a "Bon jour, Monsieur Gatti" at him. It may here be recorded that Mr. Gatti's French accent is far and away better than that of the average Italian. But if you wish, the estimable impresario will speak to you in English, of which he has a surprising command, all things considered.

"My English!!" he protests with a disparaging shrug of his shoulders; good enough to do business with, yes. But I do not want to carry on a conversation

Did Gatti-Casazza take a rest this Summer? Not if he knew it. "There is much, so much to do in connection with the Metropolitan!" he says. "It cannot be allowed to fall from its lofty standards. The quality of the performances we have here in America is fully realized in Europe—only the Europeans are not willing, if possible, to admit the superiority of America in anything. But in the operatic line it has come to a pass where they cannot possibly ignore it. They have taken some notice of the new American opera 'Mona,' but only because of the great publicity given it lately. Of American music, as a rule, they

know and hear little.

"Whatever may be thought of this attitude I greatly favor a European training for American students of operatic singing before they appear here. I do not mean that they should study voice culture abroad
—for they have all the necessary instructors here-but in order to perfect themselves in stage routine. That is a matter which we cannot take time to teach them here. The Metropolitan audiences are exacting, and they will not stand for indifferent performances just because this or that artist is a beginner and in the process of learning her trade. Neither is it possible to teach the rudiments of stage business in Boston or Chicago, for there the audiences demand quite as much in uniformity of excellence as they do here. The small cities have not their own opera companies, to be sure, but even if they had I doubt whether they could be used as training schools of this kind simply because in the past the tours of the great companies



-Photo for Musical America by Joseph R. Gannon

Leopold Stokovski, Director of the Cincinnati Orchestra, and His Bride, Formerly Olga Samaroff, Just After Their Arrival Here Monday

Alda. Mr. Gatti is always serious, sedate and solemn, and so he was now, though any one who has ever been to Europe will tell you that there is nothing more likely to one interested bystander who was afterward heard to declare that the singer fascinated him with a power similar to that possessed by a boa constrictor.

[Continued on page 4]

EUROPE CAN NO LONGER IGNORE AMERICA'S SUPREMACY IN OPERA, MAINTAINS MR. GATTI=CASAZZA

[Continued from page 3]

from New York and Chicago would have accustomed them to ideal conditions from the outset.

"In Europe, where audiences do not look for as much as they get here, aspiring young Americans can provide themselves with just such training. Yet the quality of operatic representations given in many of the small towns abroad is by no means as high as some people seem inclined to believe."

Questioned on the subject of French operas at the Metropolitan the director seemed in no wise disposed to regard it as neglected. "We have several French operas on our list," he said, "among them 'Carmen,' 'Faust,' 'Romeo,' 'Ariane' and 'Manon.' If we are not offering any more novel ones it is simply for the reason that really worthy ones do not exist. Besides, there will be plenty when Mr. Dippel's company pays its visit."

This little *tête-à-tête* concluded, Mr. Gatti was marched over by a photographer to where Mme. Alda was awaiting the signal for opening her trunks and incidentally relating to a friend all about the serving maid who had recently left her and about the new one who had taken her place—who almost equaled her predecessor in excellence and had lived for ten years in the employ of Yvette Guilbert.

Far away at the other end of the examination room, standing side by side in idyllic tranquillity and apparently little absorbed in the bustle around them, stood Leopold Stokovski, the young conductor of the Cincinnati Orchestra, and his bride, the pianist, Olga Samaroff. In greeting the MUSICAL AMERICA man the conductor removed his hat, revealing a head almost as innocent of hirsute adornments as that of a two-months-old infant.

"Don't think it was through any fault of mine that such a thing came to pass," began Mme. Samaroff, apologetically. "Heaven knows, I protested violently enough when he took it into his head to

get rid of his hair."

"Yes, but you don't understand," interrupted Mr. Stokovski. "It's this way, you see. In the Autumn she has her way. In the Spring I have mine. So I decided last May to shave my head completely for Summer ventilating purposes when she could have nothing to say about it. Now it has begun to grow again and by the time Winter begins I may look fairly respectable once more."

spectable once more."

Meanwhile Mme. Samaroff is deliberating whether or not to use her prerogative and compel her spouse to don a wig until he fully recovers what he sacrificed.

Mr. Stokovski carried in his coat the full score of the new Elgar symphony which he is to introduce into this country. "It is a remarkable work," he said as he turned its pages, "superior in my estimation to the First. I was anxious above all things to be the first to present it to an American audience.

Beside the Elgar I have a number of other important novelties for the season. As for the Cincinnati Orchestra it will be bigger and better than ever. We have no deficits out in Cincinnati because we are so generously supported. Mr. and Mrs. Taft contribute a good deal every year. And our deepest gratitude is due to the noble attitude assumed by such women as Mrs. Holmes and Mrs. Emery.

"After hearing the principal orchestras of Europe I have come to the conclusion that the best orchestral body in the world is to be found right in Boston. In Europe there is the Vienna Philharmonic and the Berlin Philharmonic and perhaps one or two others that approach it very closely, no one can well claim that they surpass it. There is a remarkable dearth of good conductors in Europe nowadays. Mahler and Mottl are dead and Hans Richter has practically retired, so there remain only Weingartner and a few others. This scarcity is creating a very unfortunate situation."

Gatti-Casazza's private secretary, Paul Abells, who is the possessor of an endless fund of anecdote of every description, was another passenger on the George Washington. An hour after the last passenger had left the ship he was carrying on a desperate search for his baggage and could only be induced to stand still long enough to relate one experience that had befallen him this Summer.

this Summer.

"I had a message to send Geraldine Farrar on a certain occasion," he declared, "and so ordered my office boy, who is a stupid person, to say the least, to ring up the Elysée Palace and ask for Miss Farrar. I waited for a long time without getting any answer. Finally the boy returned, completely nonplussed. He told me that he had indeed rung up the Elysée Palace—not the hotel but the President's residence

—and had been duly informed that no such person as Miss Farrar was known to be stopping there."

Among the other distinguished musicians who were aboard were Cleofonte Campanini and Marie Rappold, the soprano. A concert was given the night before land-

disposition, which was an abscess under the tonsil. I heard him sing at Salsomaggiore and he was in excellent voice."

Miss Garden was convinced that Oscar Hammerstein would not succeed in his London enterprise.

"Although Oscar Hammerstein treated me like a dog I still believe he is a great musical genius," she said. "It may be that his personality and his enthusiasm may rouse the London public into taking some interest in him. He would have done better in Paris than London. But he should

SCOTTI'S "SCARPIA" PERPETUATED IN MARBLE



A New Figure of Antonio Scotti, the Metropolitan Opera House Baritone, Recently Completed by a French Sculptor. It shows Mr. Scotti in His Greatest Rôle, "Scarpia," in "Tosca"

ing, at which Mmes. Alda and Rappold sang, while Mme. Samaroff played and Mr. Stokovski turned pages.

Mr. Gatti-Casazza was seen later at the Metropolitan Opera House.

"I have not yet decided," said he, "as to the opera that will be heard on the opening night of the Metropolitan season. But within the very first week the new opera 'Lobetanz' will be heard. This is a work in which I have great faith. Not only is the music charming but also the piece as a whole has theatrical value. Mme. Gadski and Mr. Jadlowker will be seen in this work of Thuille's and Mr. Hertz will conduct it.

Cast of "Donne Curlose"

"Le Donne Curiose" of Wolf-Ferrari will be done in the month of December with the following cast: Rosaura, Geraldine Farrar; Eleonora, Alma Gluck; Columbina, Bella Alten; Beatrice, Jeanne Maubourg; Florindo, Hermann Jadlowker; Ottavio, Adamo Didur; Lelio, Antonio Scotti; Pantalone, Pini-Corsi; Arlecchino, A. de Segurola. Arturo Toscanini will conduct and the composer will be present.

"'Mona," went on Mr. Gatti, "the opera by Professor Parker which won the \$10,000 prize in the competition of last year, will be performed in February with a cast consisting entirely of American singers. It has been decided that Mme. Louise Homer and not Mme. Olive Fremstad will sing the title rôle. Others who will appear are Riccardo Martin, Putnam Griswold and Rita Fornia. Alfred Hertz, who is an excellent English scholar, will conduct. As for 'Cristoforo Colombo,' the opera by Franchetti, it is announced in the list of novelties in preparation that will probably come toward the end of the season.

"'Versiegelt,' by Von Blech, will also probably be given. Mme. Gadski will be heard in the prima donna rôle.

"Caruso will not create any new rôle this year. He has recovered from his inhave stayed in New York. He has done more for opera in this country than all the other producers put together. There are a lot of pompous gentlemen around here who have persuaded themselves and perhaps some other people that the great advance of opera in America is due to themselves. Oscar Hammerstein did every bit of it."

Miss Garden leaves New York this week to sing at the Maine Festival. She has been resting this Summer in Scotland and Aix-les-Bains, and has sung in "Salomé," "Thaïs" and "Faust" at the Paris Opéra.

Campanini Promises Two Novelties to New York

Cleofonte Campanini, musical director of the Chicago-Philadelphia Opera Company, arrived in New York Monday on the same boat with Signor Gatti-Casazza. Campanini promised that New York should hear the two great novelties of the Chicago company, Massenet's "Cendrillon" and Wolf-Ferrari's "The Jewels of the Madonna," when the company visits the Metropolitan in February. He said that Mme. Tetrazzini would arrive here from Europe on November 7, and would sing eight performances of opera in New York, ten in Chicago and ten in Boston. He predicted success for Oscar Hammerstein in his London Opera House and regretted that Mr. Hammerstein had ever been allowed to leave America.

Signor Campanini was asked for his views of the idea of giving the music of the mass in concert form at the Sunday night concerts at the great opera houses of the country and said that such a plan, in part at least, appealed to him. He doubted, however, if the class of music-lovers who attend these concerts would be satisfied with music of this sort alone.

NEWARK'S NEW SYMPHONY AUDITORIUM IS OPENED

Week's Festival Inaugurated by Metropolitan Orchestra Under Herbert, with Alma Gluck and Witherspoon Soloists

Newark, N. J., Oct. 9.—Newark's fine new Symphony Auditorium at Broad and Hill streets was formally opened to-night with about twelve hundred lovers of music from this city and the Oranges in attendance. The hall was proved to be one of the best in the country in its arrangements, acoustics and decorations. It was "American Night" to-night, and the concert by artists of the Metropolitan Opera House inaugurated a music festival that will extend through the week.

Audience and performers united in making it a gala occasion. The program was furnished by the Metropolitan Opera Orchestra, with Victor Herbert conducting, and the soloists were Alma Gluck, soprano, and Herbert Witherspoon, basso, of the Metropolitan. Mr. Herbert and both the soloists were given huge bunches of American Beauty roses as well as applause without limit in appreciation of their efforts.

Settlement for Services of Russian Dancers

Comstock & Gest, owners of the Gertrude Hoffmann company of Russian dancers, were granted a permanent injunction in New York October 9, restraining Alexander Volinine and Lydia Lopoukowa from dancing this season in the Russian Imperial ballet managed by Max Rabinoff. Mr. Volinine and Miss Lopoukowa were scheduled to appear on the evening of the day the injunction was granted with the Rabinoff company in Hartford, Conn., and, as a matter of fact, they did appear. Ten minutes before the performance was announced to begin a settlement was reached over the telephone, Mr. Rabinoff purchasing the services of the two dancers from Comstock & Gest for \$30,000.

Mendelssohn Hall Now Home of Moving Pictures

Mendelssohn Hall in Fortieth street, New York, the home of the Mendelssohn Glee Club and famous for years as the scene of some of the most important chamber music concerts in New York, is to be turned into a moving-picture house. The Kinemacolor Company of America has leased it for an indeterminate number of years.

Condensed "Cavalleria" in Vaudeville

Condensed grand opera was offered in vaudeville this week at the Fifth Avenue Theater, New York, Helena Frederick and company giving an English version of Mascagni's "Cavalleria Rusticana." There was no chorus and the company was cut to the five principles. Miss Frederic was the Santusza and Antonio Paoloni the Turridu. The other singers were Mrs. Ida Scott Ryan, Grace Pomeroy and Raymond Crane.

Festival Chorus for Erie

ERIE, PA., Oct. 7.—Morris G. Williams, director of the First Presbyterian Church Choir, is about to organize a Festival Chorus for Erie which it is hoped will not only interest all singers, but will become a civic interest as well. Several concerts during the coming season and a May Festival to close the year constitute the present outlook for the organization.

E. M.

Ternina Not to Return This Season

Milka Ternina, the famous soprano, has notified Frank Damrosch, director of the New York Institute of Musical Art, that, because of ill health, she will be unable to teach this season at the institute, where she has been a member of the faculty for two years. She will rest during the Winter at her home in Munich and at Taormina.

Nordica Aids Woman's Suffrage in San Francisco

SAN FRANCISCO, Oct. 9.—Mme.. Lillian Nordica, the prima donna, spoke here tonight in behalf of woman suffrage, addressing a highly enthusiastic crowd from an automobile.

Max Reinhardt, the noted Berlin theatrical producer, is to build an immense play-house in Dresden with a seating capacity of 5,000, where grand opera, the Greek classics and circus performances may be given.

The German Kaiser is now composing an opera entitled "King Augustus of Poland."

NEW AMERICAN OPERA WILL CLAIM FIRST INTEREST IN METROPOLITAN SEASON

Parker's Prize-Winning "Mona" to BeSung by American Cast-Wolf-Ferrari's "Donne Curiose," Moussorgski's "Boris Godounow" and Thuille's "Lobetanz" Among the Other Novelties.

WHEN the Metropolitan Opera House closed its doors last April there were many who asked themselves how a season of such unexampled brilliancy could be duplicated this Winter. No brand new European operas produced for the first time on any stage and under the supervision of their composers were scheduled for performance. Neither Europe nor America seemed to be harboring any work of excercional note with which New York was clamoring to familiarize itself. Nor had any new singers of sensational brilliancy risen above the horizon to dazzle the world. How was it possible, then, to foresee in the season of 1911-12 anything but a palpable anti-climax? What could the management possibly do to cover itself with an amount of glory corresponding to that in which it cloaked itself during the twenty weeks that had just closed?

Now it may be that the approaching Winter will not duplicate in every respect the scintillating premières of the "Girl of the Golden West" and "Königskinder." But it would be the height of foolishness to regard it as a feeble contrast to its predecessor or in any sense anti-climacteric. If the color scheme of coming operatic events is somewhat more subdued it is nevertheless, replete with details of paramount interest and doubtless the next five months are destined to set more than one milestone in the musical annals of New York. The latest importations from abroad, though unsupported by sensationalism, promise much, whereas the greatest event of the season will be the performance of an opera by an American composer and American librettist and sung by a cast consisting in large measure of American singers. Furthermore, there will be at least one European composer on hand to witness the American launching of his handicraft. "Ocular opera" which, thanks to the Russian dancers, has now obtained so firm a hold here, will form another conspicuous ornament to the year's achievements. And the artistic personnel of the institution has been strengthened in several of its departments by a number of most noteworthy additions. Surely, few pre-vious seasons have enjoyed more cheerful prospects at the start.

November 13 to April 13

The regular season will open on November 13 and last for twenty-two weeks, ending on April 13. The regular subscription performances will take place on Monday, Wednesday, Thursday and Friday evenings and Saturday afternoons. There will, as usual, be special performances of "Parsifal" and, since it was found last year that the "Nibelung's Ring" benefits vastly by the atmosphere of festal solemnity which surrounds representations given apart from the regular répertoire, the tetralogy will be repeated under similar conditions this year. There is also to be a series of special matinée productions of operas of the classic répertoire as well as of the novelties and other operas in popular demand. Admirers of the Chicago Opera Company will, as last Winter, enjoy the opportunity of hearing six of its performances. Announcement as to the operas and singers to be heard in this series will be made later. The performances will take place on Tuesday evenings, the date of the first being February 13.

The Sunday evening concerts, always one of the important features of the season, will be increased in importance and variety. In addition to the members of the company who participate, the management has arranged for the appearance of a number of noted instrumental artists.

The Roster

The full roster of the company, including certain singers from the Boston and Chicago operas, reads as follows:

Sopranos: Bella Alten, Anna Case, Emmy Destinn, Geraldine Farrar, Rita Fornia, Olive Fremstad, Johanna Gadski, Alma Gluck, Carmen Melis, Berta Morena, Alice Nielsen, Inga Orner, Bernice de Pasquali, Marie Rappold, Lenora Sparkes, Luisa Tetrazzini (new), Rosina Van Dyck.

Mezzo-Sopranos and Contraltos: Mariska Aldrich, Emma Borniggia, Maria Claessens, Louise Homer, Helen Mapleson, Jeanne Maubourg, Marie Mattfeld, Margarete Matzenauer (new), Theodora Orridge (new), Lilla Snelling, Henriette Wakefield, Florence Wickham.



-Photo for Musical America by Joseph R. Gannon

The Metropolitan Opera House

Tenors: Pietro Audisio, Angelo Badà, Amadeo Bassi, Julius Eayer, Carl Burrian, Enrico Caruso, Charles Dalmores, Heinrich Hensel (new), Hermann Jadlowker, Carl Jörn, John McCormack, Riccardo Martin, Lambert Murphy (new), Luigi Ramella, Albert Reiss, Leo Slezak, Dimitri Smirnoff, Giovanni Zenatello.

Baritones: Pasquale Amato, Bernard Bégué, Giuseppe Campanari, Dinh Gilly, Otto Goritz, William Hinshaw, Edoardo Missiano, Antonio Scotti, Maurice Renaud, Vincenzo Reschiglian, Clarence Whitehill, Herman Weil (new), Bassos: Paolo Ananian, Georges Bourgeois, Adamo Didur, Putnam Griswold (new), Edward Lankow, Antonio Pini-Corsi, Marcel Reiner, Giulio Rossi, Leon Rothier, Basil Ruysdael, Andres de Segurola, Herbert Witherspoon.

The leading conductors will again be Arturo Loscanini and Alfred Hertz, while assisting them will be Giuseppe Sturani, who used to be at the Manhattan; Josef Pasternack and Adolf Rothmeyer.

The chorus numbers 120 voices—Italian, American and German-trained by Giulio Setti, in conjunction with Hans Steiner. The chorus school will continue under the direction of Hans Morgenstern, and free instruction in singing, sight reading and the languages will be given in evening classes. The school, with its seventy pupils, will co-operate in such performances of operas and oratorios as demand especially large choral effects.

Engagement of Russian Dancers

The splendid successes obtained in the last two seasons by the Russian dancers have induced the management to engage for



Alfred Hertz, the Eminent Wagnerian Conductor of the Metropolitan Opera Company

some weeks during December and January the services of the Russian Ballet Company of Max Rabinoff. The troupe will

comprise forty-two selected dancers, among whom may be specially mentioned the premières danseuses of the Imperial Russian Theaters, Katarina Geltzer, of Moscow; Julia Sedowa, of St. Petersburg; Lydia Lopoukowa, of St. Petersburg; Vera Korali, of Moscow, and Mikail Mordkin, who, beside being premier danseur classique, will also assume the function of maître de ballet of the troupe, and Alexander Volinine, of Moscow, also premier danseur classique. Their répertoire will contain several novelties and their appearances will be so arranged as to take place on evenings when operas of short duration are performed, the aim being that they shall supplement and be an additional feature to opera, but not on any subscription evening take its place, as the management believes that the primary function of the Metropolitan Opera Company, i.e., the production of opera, must not be subordinated to the presentation of any other form of art.

The corps de ballet for the regular performances will again consist of forty dancers, and may, in special instances, be augmented by the addition of members of the Ballet School, under the direction of Mme. Malvina Cavalazzi, which in the past has given excellent results and counts a large number of pupils. The premières danseuses will be Mlles. Lucia Fornaroli and Marcelle Myrtille. Lodovico Saracco and Ottokar Bartik will be the ballet

Jules Speck and Anton Schertel will again act as stage directors. Edward Siedle, the technical director, assisted by an efficient staff, has prepared new and artistic mises-en-scène.

"Mona" Year's Feature

By far the most interesting feature of the operatic year will be the first produc-tion of "Mona," the opera by Horatio Parker with libretto by Brian Hooker, which won the \$10,000 prize in the contest instituted several years ago by the Metro-politan directors. Just when the first performance will take place has not definitely been ascertained. Riccardo Martin will sing the tenor rôle and either Mme. Fremstad or Mme. Homer the title part. Al-

fred Hertz will conduct.

In addition to "Mona" the novelties will include Moussorgski's "Boris Godounow," a work that has won much favor abroad; "Lobetanz," a charming three-act opera by Ludwig Thuille, little of whose music is known here, and "Le Donne Curiose," by Ermanno Wolf-Ferrari, whose delicious little "Secret of Suzanne" and whose noble oratorio, "La Vita Nuova," have been heard here with the deepest admiration. Mr. Wolf-Ferrari will superintend the presentation of his work in person and will also go to Chicago to perform a similar service for his "Jewels of the Madonna"-another work which New York is surely to hear on the visit of the Chicago Company. "Versiegelt," a one-act opera by Leo Blech, the Berlin conductor, has also been

promised for the coming season. It has established a firm reputation in Berlin.

Other possibilities, more or less definite, are Goldmark's "Cricket on the Hearth,"

No World Premières of Imported Operas This Year, but a Program of Even Excellence Is Announced Season of Russian Ballet -Personnel of Company Materially Strengthened

Mascagni's "L'Amico Fritz," Franchetti's "Cristoforo Colombo," Leroux's "Chemineau," Nevin's "Twilight," Boito's "Mefistofele," Rossini's "William Tell," Puccini's "Manon Lescaut" and Mozart's "Don Giovanni." It is also known that the Met-ropolitan holds the rights to several works on which Debussy is now engaged, and to Ravel's "L'Heure Espagnole," "Charpen-tier's "Vie du Poète," Leroux's "La Reine Fiamette" and Salvayre's "Solange."
The regular repertoire will include, nat-

urally, all the customary Wagner operas from the "Flying Dutchman" to "Parsifal," from the "Flying Dutchman" to "Parsifal," the favorite Puccini works and last year's "Girl of the Golden West," the regulation Verdi features, Gluck's "Orfeo" and possibly "Armide," Mozart's "Figaro," Massenet's "Manon" and "Werther," Rossini's "Barber of Seville" and Donizetti's "Lucia"—for the benefit of Tetrazzini. Then there will be "Hänsel und Gretel," the "Bartered Bride," "Faust," "Cavalleria" and "Pagliacci" and, of course, last year's successes "Königskinder" and "Ariane et Barbe-Bleue."

The great enlargement of the Russian Ballet forces has also resulted in the importation of new vehicles for the display These will include of their talents.



-Photo by Aimé Dupont.

Arturo Toscanini, Celebrated Italian Conductor of the Metropolitan Opera Company

Tschaikowsky's "Lac des Cygnes," Glazou-now's "Seasons," Adam's "Giselle," De-libes's "Coppelia," and "The Russian Wed-ding" and "Aziatta," the last two pasticcios composed of various numbers by Rubinstein, Tschaikowsky, Glazounow, Rimsky-Korsakow, Glinka and Arensky.

Libretto of "Mona" Is Literary Masterpiece

WHEN Richard Wagner decided to pub-W lish as purely literary works the librettos of his "Flying Dutchman," "Tannhäuser," "Lohengrin" and the "Nibelung's Ring," the experiment was looked upon by most persons as a piece of folly fully commensurate with that which inspired his musical perpetration. How could a soundminded individual ever bring himself to place such a contemptible thing as a mere opera libretto before the world and have the audacity to demand its serious consideration as literature? What more significant had a libretto ever proved to be than a hodge-podge of ridiculous situations from a dramatic and a mass of pitiable doggerel from a poetic viewpoint; the raison d'être of the whole miserable concoction being but to supply a composer with a figurative clothesline whereupon to pin a series of arias, duos, trios, quartets, choruses and all the rest of the stereotyped paraphernalia of which opera was made? Had not Voltaire adequately defined the literary status of the opera text when he formulated his immortal epigram, "Ce qui est trop bête pour être dit-on le chante"? From the standpoint of the benighted

[Continued on page 6]

NEW AMERICAN OPERA WILL CLAIM FIRST INTEREST IN METROPOLITAN SEASON

[Continued from page 5]

folk who had not the advantage of a Wagnerian bringing up there was reason for such objections. But as Wagner was something new under the sun his librettos became quickly recognized as something distinctly suorum generis, something amply worthy of consideration by themselves. Since those days a wave of reform has washed away most of the puerilities of opera and few there are to-day who will deny the legitimacy of dramatic force and poetic finish as constituents of a "book of the opera." The publication of such as a literary entity no longer amazes us. No one is astounded at the appearance in book form of Maeterlinck's "Ariane et Barbe-Bleue" or "Sister Beatrice." Yet they are both but opera librettos.

Nor does it seem in the least strange that we should now witness the publication by a firm of such prominence as Dodd, Mead & Co. of Brian Hooker's "Mona," the libretto of Horatio Parker's prize opera, which is to be heard at the Metropolitan this season. Quite apart from the rôle it may play in the ultimate destiny of the composer's work, it merits detailed consideration for its own sake. As a noteworthy addition to American poetry it is of undeniable weight. As a libretto it seems of very high value, though final judgment on this point ought perhaps to be reserved until it is possible to ascertain just how it has served the composer's purposes in every particular,

When certain fragments of "Mona" were printed in a New York newspaper last Spring enthusiasm ran high and the only fear seemed to be that Mr. Parker's music might not rise to the full possibilities which the text afforded. The excerpts quoted were the choicest morsels. reading of the whole shows that the remainder does not consistently maintain quite so lofty a level. But it is an admirable composition none the less. Mr. Hooker is said not to be highly versed in musical art himself and therein lies an element of danger. The ideal method of creating operas is, naturally, that of Wagner, i. e., the functions of poet and musician being vested in the same person, the two faculties acting harmoniously for mutual furtherance. When such a course has proved impractical, however, the verses have generally been furnished by one more or less conversant with the requirements of the composer and the capacities of the singer.

Whether by calculation or fortuitous circumstances Mr. Hooker has evolved a text that is extremely gratifying as far as the actual vocal quality of the words is concerned. Open the book several times at random and you will be struck by the generally felicitous distribution of vowel sounds and the comparative paucity of hampering clusters of consonants. In this respect "Mona" presents a powerful contrast to the book which George Barton "cooked up" for Mr. Converse's "Pipe of Desire." Inasmuch as this matter is usually one of the chief stumbling blocks to novices in the field of English librettos one finds cause for encouragement.

Text Intrinsically Musical

There is one matter, however, which gives cause for serious doubtings. That is the lusciously musical quality of Mr. Hooker's verse as such. There are passages here and there the intrinsic loveliness of which seems scarcely intended to bear the additional adornment of musical setting. Lines like the following, for instance, seem so absolutely self-sufficient in their own richness of verbal texture that to make them the basis of song seems like painting the lily:

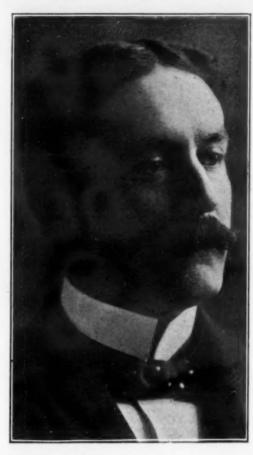
Night, and thou,
Near me amid the moonbeams, beautiful—
A lily on the gloom of a dim lake.
Thy golden heart wide open to the wind,
A freshness and a fragrance glimmering up
Out of cool depths—a wild bird with glad eyes—
A mystery beyond all dreaming dear,
Holier than the hope of pleasing God,
More to be hungered after than lost youth,—
Lips and arms, life and glory, mine, mine, mine.

or again:

Now earth sinks and swims Falling, and the great river of joy flows down,— Inevitable, tender, luminous,— And whelms me, and I float under the moon Quietly, toward the foam-bright sea—down, down, Where glimmering shores grow faint, and darkness Buries the sky, and the stars drown, and the deep Rises over me, and I dream.

It would appear as though verses so marvelously lyrical and exquisitely colored in themselves offer little more excuse for musical translation than certain things in Omar Khayyam, Shelley or Swinburne.

*Mona. A drama, by Brian Hooker. Cloth. 190 pages. Published by Dodd, Mead & Company, New York, 1911. And the above are by no means the only examples of their kind in Mr. Hooker's tragedy. It is not without a well-defined sense of misgiving that one asks oneself whether their beauties can possibly be en-



Horatio Parker, Composer of "Mona"

hanced by the setting which even so distinguished a musician as Mr. Parker may have given them. Has not the composer, for once, been confronted by a curious paradox in the form not of the habitual opera text which is unworthy of music, but one which by its superlative charms of word painting, poetic imagery and wealth of imaginative beauty is too good for it? Mr. Hooker's libretto fills many of the Wagnerian requirements. But whereas Wagner's verses are always made for the music and vice versa one is not always conscious that Mr. Hooker's verses have been manufactured with any idea of dependence. They seem born to stand on heir own feet.

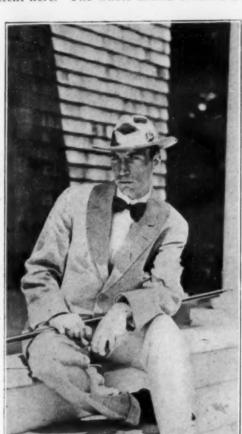
The Metrical Form

The metrical form employed throughout by the poet-except for the warriors' chorus at the end of the second act-is blank verse. But it is blank verse of a strongly Tennysonian rather than Shakespearean cast, even if in the author's diction one finds, now and then, certain Elizabethan earmarks. The verse is plastic and free from rigidity at Mr. Hooker's hands and, according to a convention which has obtained since Marlowe, the dramatist, has not adhered with uncompromising regularity to the rule of ten syllables in every line with the stress falling constantly on the even numbered syllables. Rhyme is totally discarded except in the chorus just referred to, in which instance its scheme is pleasingly subtle. Alliterative lines, on the other hand, are not rare.

No mention has been made up to this point of the character and subject matter of the drama itself. But as the plot of "Mona" has been rehearsed a number of times in this journal little more than a brief sketch of it is now called for. Mr. Hooker is under no obligation to any external source for the tale, the scene of which is laid in Britain some time after the death of Cæsar. Mona, a maiden descended from Queen Boadicea, entertains dreams of freeing her country from the domination of Rome. Heedless of the protests of her lover, Gwynn-himself a Roman but of whose nationality she is unaware-she embarks upon a sort of Joan of Arc crusade, aided and abetted by her fanatic relatives. The country is roused and an unsuccessful attack made upon the Romans. Having just previous to this learned of the Roman origin of her lover, she spurns him and when, destruction staring her in the face, he once more offers her love and protection, she believes his intentions treasonable and stabs him, only to learn immediately after that his words were true and his offer genuine. She is made prisoner as she laments her folly in having arrogated to herself a man's mission.

For operatic purposes this is admirably suited. It is a refreshing contrast to the atmosphere of realism which has of late sought to gain a foothold on the lyric stage. The sense of remoteness that is an all-essential factor in the representa-

tion of ideal life is here perfectly exemplified. Petty conventionalities such as jar the artistic sensibilities in "Louise," "The Girl," "Butterfly" and others, are non-existent here. The whole drama contains not



Brian Hooker, Librettist of "Mona"

a line that is too petty or trivial to be worthy of tonal translation. Nor does it abound in "rapid fire" dialogue, which so seriously hinders the building of a musical structure of any degree of solidity.

Elemental Emotions

The emotions depicted in "Mona" are elemental—in other words amply susceptible of dignified musical treatment. The drama possesses a certain broad, rugged and open air quality that has been all too rare in opera since Wagner. It is simple, concise and direct, and it points a moral without unnecessary emphasis. Of the eight characters Mona, Gwynn and the druid, Gloom, are finely differentiated and highly individualized. The purpose of introducing the half-witted youth Nial is not clear. The one scene in which he fig-

ures prominently is of a purely episodic nature and might be singled out as one of the weak spots of the piece. Another of these is the fit of petulance to which *Gloom* gives way in the last act. It forms rather a petty contrast to the heroic breadth of almost all that has gone before.

The superb lament at the close, in which Mona bewails the folly of her action in refusing for the sake of a vain ideal the customary joys of womanhood, is not unsuggestive of Wagner. Its origin seems rooted in the "Liebestod" of Isolde and in the mighty immolation speech of Brünnhilde. It is the climax of the whole poem. With music of a quality artistically proportionate to its beauties it should produce one of the most overwhelming episodes in modern opera.

modern opera.

In writing "Mona" Brian Hooker has in many ways blazed a splendid trail for future American librettists. May they duly heed its lessons! Herbert F. Peyser.

Philadelphia Soprano Makes Successful Début in Opera in Germany

Philadelphia of the highly successful operatic début of Julia Heinrich, the daughter of Max Heinrich, long recognized as one of this city's best lieder singers. The leading critic of Elberfeld, Germany, where on September 17 Miss Heinrich sang Micaela in "Carmen," has this to say of the young débutante: "Julia Heinrich made a memorable first appearance. Her fresh, dramatic voice, graceful personality and youthful charm combined to make a most favorable impression, and we predict for the young artist a brilliant future in operatic fields." Miss Heinrich has signed for a year with the Elberfeld Opera, following which she will be under contract for three years to sing leading rôles at the Hamburg Court Opera. A. L. T.

The Kelsey-Cunningham Recitals

An interesting feature of the forthcoming concert season will be the joint recitals by Corinne Rider-Kelsey, the American soprano, and Claude Cunningham, the baritone. These distinguished artists gave their first program of the season this week at the Brooklyn Institute of Arts and Sciences, and the tour which Bracey Beaumont is booking for them will include appearances throughout the country. Added to the consummate artistry of these singers there is a marked attraction in the matter of programs, as their recitals have always been characterized by a selection of compositions of the highest worth.

Musical Strength of Pacific Coast Colleges a Revelation

By ARTHUR FOOTE

I T was through going to the University of California last Summer for a course of lectures that I came to understand certain things of greater interest to me than any-



-Photo copyright, Boston News Co.
Arthur Foote, Composer

thing else connected with music during the past year. Harvard, Yale and other Eastern Universities are finding themselves confronted by dangerous comretition on

the part of the great Western State institutions, and the conditions that make this were more plainly seen at close range.

In this great university of the Pacific coast there were nearly 500 listeners at these thirty lectures at the Summer school -such keen, sympathetic hearers as one is seldom blessed with. A real strong department of music there is to be looked for in the immediate future, while the appreciation of the value of such a thing in collegiate education seems to be more intelligently felt than in some of our Eastern colleges and universities. At the same time, the beginnings of the formation of a symphony orchestra were being made, with a sufficient financial backing, and with the intention of having a first-rate conductor (an intention later carried out in the choice of Henry Hadley). And not only about San Francisco, but elsewhere on the coast, we are obviously at the moment when there is to be unusual growth in all musical ways. A fine feature is the warmth, interest and sympathy of the people, the carping attitude being more conspicuously absent than is the case in some other places which we all know.

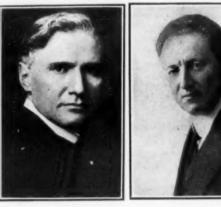
All this naturally impresses the observing visitor. And one more thing: As Musical America a year ago had such excellent descriptions of the famous Grove Play of the Bohemian Club, it may be added that that yearly undertaking (it was singularly beautiful this year, also) is significant as showing what artistic ideals and accomplishments are possible in San Francisco—and more possible than anywhere else in this country. And so all these things combined to make the strongest impression of the past musical year upon

ARTHUR FOOTE.

ATTENTION OF NEW YORK'S CONCERT=GOERS FOCUSED ON STRANSKY AND PHILHARMONIC

New Leader Will Make His First American Appearance November 2-Four Other Local and Two Visiting Orchestras Will Claim Place in City's Concert Program-Damrosch to Produce New Elgar Symphony-Chamber and Choral Music of Many Varieties

TWO years ago complaints were rife that. Gustav Mahler forms a void that will be New York was being treated to more musical fare than it could comfortably digest. New York is first and foremost an opera-going city and the fact that two opera houses were making insistent demands on its attention exerted an unmistakable influence on the activities of the concert field. Sparsely settled auditoriums and unsatisfactory box office returns told emphatically that in the case of an oversupply even the very best is no longer a temptation. So managers determined to be on their guard and decided to curb their generous impulses during the season that



Walter Damrosch, Josef Stransky, Di-Director New York Symphony Orchestra

rector of Philharmonic Orchestra

was to follow. Last year, however, there was only a single opera house in the field and so a reaction in favor of the concert hall was prompt. There were not quite so many concert and recital events as there had been during the preceding season, but there were plenty to go around. The at-tendance and enthusiasm were, on the whole, most gratifying and the final outcome of the musical campaign of 1910-11 was the cause of considerably more satisfaction than had been its predecessor.

With the advent of the present season the outlook becomes more luminous still. Without implying overabundance it may safely be said that concert-goers will again be catered to most liberally. What is more, the menu seems to be somewhat more attractive and interesting from the artistic point of view. The causes contributing to this effect will be presently considered. At any rate, New York will welcome most of its old familiar organizations. Its orchestral diet will be supplied as usual by the Philharmonic, Boston Symphony, New York Symphony, Volpe, Russian and Peo-ple's Symphony Orchestras. But it is understood that there are to be several new visitors, prominent among these being the Thomas Orchestra from Chicago. there will be plenty of chamber music to satisfy the inner brotherhood of "high-brows." Chief among its dispensers will be the Kneisel, Flonzaley and Olive Mead Quartets, the Margulies and Weber Trios, the Beebe-Dethier and Mannes sonata recitals and the incomparable Barrère Ensemble. Unhappily it is at this time certain that these organizations will not be able to return to their old haunts at Mendelssohn Hall, which is to shelter motion pictures. Several of them have, as a matter of fact, made their plans in accordance with this outcome of the situation.

New York does not hold as high a reputation in choral music as it does in other branches. However, there will be enough of it to maintain a respectable showing. Among those who will furnish it are the Oratorio Society, the Musical Art Society. the admirable new MacDowell Chorus and the wonderful Mendelssohn Choir of Toronto, which is to pay a brief visit. There will also be the usual semi-private affairs of the Rubinstein and Mozart Clubs, as well as those of the Arion and Liederkranz societies.

Mr. Stransky's First Season

The cynosure of all eyes will be New York's oldest and greatest orchestra, the Philharmonic, under its new conductor, Josef Stransky. There can be not the slightest doubt that the tragic death of

extremely hard to fill. From all accounts, however, it seems as though young Mr. Stransky will be as worthy a successor to the great Bohemian master-who, by the way, was a warm admirer of his talentsas could possibly be found. During his career as conductor of the Blüthner Orchestra in Berlin Mr. Stransky has been the recipient of the most enthusiastic praises from the most prominent critics.

The first concert of the season will take place on Thursday evening, November 2. The same program will be repeated the following afternoon. The first of the Sunday afternoon series of eight concerts will be heard November 5. There will be sixteen concerts in the week day subscription pairs. The soloists will include Mmes. Gadski, Nordica and Alda; Alessandro Bonci, the tenor; Efrem Zimbalist, the violinist (who will make his American début at the first concert); Josef Lhévinne, Arthur Friedheim, Katharine Goodson, Harold Bauer and Ernest Hutcheson, pianists; Kathleen Parlow, violinist; Henry P. Schmitt, violinist; Leo Schulz, 'cellist, and Ludwig Horse topografie. Ludwig Hess, tenor.

One of the most satisfying features of last year's concerts was the cooperation of the Philharmonic with the MacDowell Chorus, under Kurt Schindler. There will be more of this this season and two pairs of concerts will be of a choral-symphonic nature. The first of these will take the form of a Liszt Centenary celebration. On this occasion the program will include Liszt's glorious "Dante" Symphony, which has been so undeservedly neglected of late. As the main feature of the second of these concerts Beethoven's Ninth Symphony will be performed. Preparations for the latter will be on an exceptionally elaborate scale. The other novelties of the seaso ! inent among which will be Weingartner's



F. X. Arens, Direc- Modest tor of the Peoples' Symphony Orchestra



Altschuler, Director Russian Symphony Orchestra

Third Symphony, will be both numerous and varied, in striking attestation of Mr. Stransky's eclectic tastes.

Walter Damrosch's Varied Activities

The Century Theater-formerly the New Theater-will again be the scene of the New York Symphony Orchestra's concerts under Walter Damrosch. This organization will give twenty-four concerts altogether, eight being on Friday afternoons and sixteen on Sunday afternoons. The dates of the former will be as follows: October 27, November 10, December 8, January 5, January 19, February 2, March 1, March 22; of the latter: October 29, November 5, 12 and 19; December 3, 10 and 31; January 7, 21 and 28; February 4, 11; March 3, 10, 17 and 24.

Walter Damrosch has evolved a new plan for the Friday concerts. They are to be devoted exclusively to what the conductor has specified as "programs designed for the most advanced musical students and lovers of symphonic music." Soloists will be employed, it is said, "only as they happen to fit into this scheme, and it is intended that this series shall do for advanced music lovers in the higher symphonic forms what Mr. Damrosch is already doing for beginners in the Symphony Concerts for Young The programs are to illustrate People." the development of symphonic music from the concerto and suite of Bach and Handel to the symphony of to-day. Before each concert Mr. Damrosch will give an explanatory talk of twenty minutes.



-Photo for Musical America by Joseph R. Gannon.

Carnegie Hall, New York's Only Big Concert Auditorium-Home of the Philharmonic Society

Mr. Damrosch will commemorate the hundredth anniversary of Liszt at his opening concert on October 27. The program will be devoted to Liszt exclusively and will include the "Faust" Symphony. Harold Bauer will be the assisting soloist. The other soloists during the season will be Kathleen Parlow, violinist; Arthur Shattuck, pianist; Wilhelm Bachaus, pianist; Jeanne Jomelli, soprano, and Christine Miller, contralto. The St. Cecilia Club, under Victor Harris, will appear at one of the concerts and George Chadwick, the American composer, will conduct one of his works during the course of the season.

First Hearing for New Elgar Symphony

The orchestral novelties of the year will include Elgar's new Second Symphony, which will have its first New York hearing at the concert of December 8. The American offerings will comprise Hadley's "Cul-prit Fay" and Chadwick's new "Symphonic Suite." There will be two Beethoven programs during the Winter and a Brahms festival during the week of March 25, on which occasion the orchestra will have the assistance of the Oratorio Society in the rendering of the "German Requiem" and several other of Brahms's choral works. The Brahms concerts will take place in Carnegie Hall. Among the other orchestral offerings of the year will be an arrangement of parts of Humperdinck's "Königskinder," Svendsen's "Zorohaida" Legend and symphonies by Mozart, Schumann, Tschaikowsky, Enesco, Elgar, Rachmaninoff, Dvôrák and Berlioz.

The Volpe Orchestra will give four concerts in Carnegie Hall. Instead of taking place on Sunday afternoons, as in former years, they will be given on Tuesday evenings. The dates of these concerts are November 28, January 9, February 20 and March 26. The soloists are to be Rudolph



Damrosch, Arnold Volpe. Director Oratorio rector Volpe Or-Society chestra

Ganz, pianist; Ludwig Hess, tenor; Albert Spalding, violinist, and Leo Ornstein,

Mr. Volpe's players have kept in thorough trim by dint of hard work at the park

concerts all Summer, and their programs this Winter are attractive. The symphonic works to be given at these concerts will be Beethoven's "Eroica," Schumann's No. 4, César Franck's in D minor and the Fourth of Tschaikowsky. The plan inaugurated last séason of including at least one American composition in each program will continue in force this year. The works to be heard are Percy Goetschius's "Christmas Overture," Converse's "Mystic Trumpeter," Henry Gilbert's "Comedy Overture on Negro Themes" and Pietro Floridia's D Minor

In observance of the Liszt centenary Mr. Volpe will play "Les Préludes" at his first

The Boston Symphony Concerts

The five Thursday evening concerts of the Boston Symphony Orchestra will be given on November 9, December 7, January 11, February 22 and March 21; the Saturday matinées, on November 11, December 9, January 13, February 24 and March 23. There are to be six soloists—Geraldine Farrar, Louise Homer, Mme. Schumann-Heink, Kathleen Parlow, the violinist; Josef Hofmann, the pianist, and Alwin Schroeder, 'cellist. As usual, the orchestra's list of novelties is large and varied The works heard at the New York concerts will be selected from various compositions of Arensky, Balakirew, Bantock, Beethoven, Berger, Bruneau, Corelli, Debussy, Dubois, Elgar, Enesco, Gilson, Glazounow, Grieg, Victor Herbert, Holbrook, Liadow, Mahler, Moussorgski, Mozart, Nicode, Ethel Smyth, Strauss, Sinigaglia, Weiner. There will probably be a performance of Liszt's "Dante" Symphony, formance of Liszt's "Dante" Symphony, Chausson's Symphony in B Flat, Chabrier's "Gwendoline" overture, d'Indy's "Istar" variations, Liszt's "Mephisto Waltzes," Loeffler's "Death of Tintagiles," Rimsky-Korsakow's "Scheherazade" and "Antar," Sinding's First Symphony, Mahler's Second and Ninth Symphonies. Bantock's "Dante and Beatrice" and Reger's "Comedy Overture" on 120 are also probabilities. Overture," op. 120, are also probabilities.

On Sunday afternoon, October 15, December 24, March 27 and April 14 will be given in Carnegie Hall the concerts of the Peoples Symphony Orchestra, under the direction of Franz X. Arens. These concerts have by this time come to be regarded as an important factor in the year's musical events not only because of the inducements they offer those of moderate means, but because of the genuinely high plane of their musical excellence. The orchestra has long since emerged from the experimental stage -speaking from the artistic standpoint as well as every other-and now takes rank as one of the important musical bodies of the country.

It has been found advisable to give specialized programs this Winter. The opening concert will be most appropriately devoted to Liszt and the soloists will be the

[Continued on page 8.]

NEW YORK'S CONCERT PROSPECTUS

[Continued from page 7]

young pianist, Leo Ornstein, and Carl Morris, baritone. The program will offer the "Battle of the Huns," the "Hungarian Fantasie," a movement from the "Faust" Symphony, a "Hungarian Rhapsodie" and a group of piano pieces. The second concert will be devoted to Wagner and the third to an all-American program, while the details of the fourth have not yet been decided upon. The other soloists during the season will be Albert Spalding, violinist, and Alice Nielsen, the soprano.

The series of chamber music concerts at Cooper Union will be given by the Kneisel, Flonzaley and Olive Mead Quartets, the Gisela Weber Trio, the Maquarre Sextet. There will also be a choral concert by the St. Cecilia Chorus, under Victor Harris. The dates of these events, in the order named, are November 14, December 5, January 23, March 12, April 11 and March 28. This year, in pursuance of the educational features of Cooper Union, the aria will be taken up chronologically from the early Italian period to the present day.

Five concerts will be given by the New York Symphony Orchestra and one by the junior and senior orchestras of the Music School Settlement for the fourteenth season of the Young People's Symphony Concerts. As usual the conductor, Walter Damrosch, will give brief talks on the music to be played. The series will be given on Saturday afternoon of November 25, December 16, January 6, February 10, March 2 and March 16.

Aside from the monthly visits of the Boston Symphony, New York usually hears nothing but her own orchestras. There will be something of an innovation this Winter then, for on December 13 the Thomas Orchestra of Chicago, under the direction of Frederick Stock, will give a concert at Carnegie Hall. Much has been heard of the admirable qualities of Mr. Stock, and as New York has not listened to the Thomas Orchestra for many years the combination is sure to be one of piquant attractiveness. The program for this concert has not yet been made public.

Quartet Music

Kneisel patrons can no longer enjoy the work of their favorite organization at the old stand in Mendelssohn Hall this year, for in anticipation of the end of that edifice the quartet has arranged to have its concerts at the Hotel Astor. The seating plan will be very nearly identical with that at Mendelssohn Hall, however, except that there will be no balcony and balcony subscribers will be seated directly behind those who occupy places corresponding to the orchestra section. There may be as many as six concerts in New York this Winter. Among the quartets and other works to be performed are Beethoven's quartets, op. 18, No. 6, op. 59, No. 3, op. 74, op. 95, and the fugue from op. 133; Brahms's quintet, op. 88, and 'cello sonata in E minor; Debussy's G Minor Quartet; Haydn's C Major, Kopylow's in G Major, Mozart's in C Major, Ravel's in F, Schubert's in A Minor, Schumann's in A, Smetana's "Aus meinem Leben," David Stanley Smith's in E Minor, Tschaikowskys Sextet in D Minor and Hugo Wolf's "Italian Serenade." Just where the Flonzaley Quartet is go-

Just where the Flonzaley Quartet is going to find shelter has not yet been decided. Plans have, however, been made for three concerts to be given Monday evenings instead of Tuesday, as has hitherto been the rule. The dates are December 4, January 8 and February 26. The four great artists have been practising industriously at their Swiss home all Summer.

Those who enjoy the refinement and charm of the playing of the Olive Mead Quartet will be glad to learn that, in spite of the Mendelssohn Hall situation, the organization has found a new home in Rumford Hall and has already formed its definite plans. There is every reason to believe, moreover, that its concerts will be quite as popular in the new surroundings as they were in the more familiar Mendelssohn Hall.

Carnegie Lyceum, which has seldom hitherto been favored with musical performances of the first rank, will this year serve to house the concerts of the Adele Margulies Trio. There will be three, as usual, and these will take place on the evenings of November 21, January 23 and February 27. The members of this admirable trio are Adele Margulies, pianist; Leopold Lichtenberg, violinist, and Leo Schulz, 'cellist'

Sonata recitals will probably be given by Carolyn Beebe and Edouard Dethier in New York this Winter, though up to the present nothing definite has been decided. There will be the usual three such recitals by Mr. and Mrs. David Mannes. These will take place at the Belasco Theater on the evenings of November 12, December 17 and January 14. Among the sonatas to be played are those in E Major, by Bach; in

F Major and A Minor, by Beethoven; in G Major, by Brahms; in D Major, by Corelli; in G Major, by Leken; in E Minor, by Veracini; in A Minor, by Schumann, and in A Minor, by Wolf-Ferrari. There will also be Max Reger's Suite, op. 93. During Lent Mr. and Mrs. Mannes will give a series of three morning musicales in private drawing rooms.

The Belasco Theater will also be the scene of the two concerts of the Barrère Ensemble of wind instruments. Monday afternoon, November 27, and January 22 are the dates fixed for these events. The Ensemble is to be heard in Mozart's E Flat "Serenade," Pierné's "Preludio e Fugnetta," Rimsky-Korsakow's Quintet in B flat, Schubert's "Theme and Variations" for flute and piano, Bach's "Suite Pastorale," Christiaan Kriens's "Aquarelles Holland-



Walter Henry Hall, Director of Choral Music at Columbia University

aises," P. de Wailly's "Aubade" for flute, oboe and clarinet and the minuet from Enesco's "Dixtuor."

The Choral Societies

Aside from its regular Christmas performances of the "Messiah," the only work to be done by the Oratorio Society this season will be at the Brahms festival in conjunction with the New York Symphony Orchestra. The "Messiah" will be given on the afternoon of December 27 and the evening of December 29. The soloists will be Florence Hinkle, soprano; Christine Miller, contralto; Reed Miller, tenor, and Arthur Middleton, bass. At the first concert of the Brahms festival, on March 25, "Nänie" and the "Song of Triumph" will be sung; at the one on March 30 the "German Requiem."

The Columbia University Festival Chorus, which made its début last Spring at Carnegie Hall in a performance of Haydn's "Creation" and Mendelssohn's "Lauda Sion," will again be heard in a number of concerts under the bâton of Walter Henry Hall, director of choral music at Columbia. Mr. Hall has not given out the plans for the organization for the year yet, but it is expected that one of the standard oratorios will be given and also a modern work. There are four centers of the chorus, one in Brooklyn, one in New York, at the University, one in Flushing and one in New Rochelle. These centers will be rehearsed individually and will give their own concerts during the year; at the large concerts, which will very likely be held at Carnegie Hall, all the centers will unite and form one large chorus.

The Musical Art Society will give its two

concerts at Carnegie Hall on December 19 and March 12 respectively. Frank Damrosch will conduct. The first concert will be devoted to the Christmas chorals and part songs that have been sung by the society for many years.

Of the four programs which the Mac-Dowell Chorus, under the direction of Kurt Schindler, will give this Winter, two will be done in conjunction with the Philharmonic, as has been stated above. These will be on December 21 and 22 and March 14 and 15 respectively, when Liszt's "Dante" Symphony and Beethoven's Ninth will be given in the order named. On December 11 the Chorus will celebrate Liszt's centenary by itself giving a performance of Liszt's wonderful oratorio, "The Leg-end of St. Elizabeth" which music lovers have so seldom heard during recent years. On February 12 the chorus will give a second concert and a miscellaneous program will be presented. Both concerts will be given at Carnegie Hall.

Carnegie Hall will be the scene of two concerts during February by the Mendelssohn Choir of Toronto, under Arthur S. Vogt. The choir created a furore when it appeared here some years ago and there is every reason to believe that its triumph will be even greater this time.

The Rubinstein Club, Mrs. William Rogers Chapman, president, begins its twentyfifth season with announcements of three evening concerts, six afternoon musicales and several social entertainments. The musical events will be given in the ballroom of the Waldorf-Astoria, the evening concerts on Tuesday evenings, December 12, February 13 and April 16, and the musicales on the second Saturday of each month, beginning in November and ending April 13. William R. Chapman, founder of the club, will continue as musical director. Among the artists whose services the club is arranging for are Mary Garden, Geraldine Farrar, Emma Eames, Emilio de Gogorza, Marie Rappold, Alma Gluck, Marianne Flahaut, Isabelle Bouton, Arthur Friedheim, Albert Spalding, Mario Sammarco, Cecil Fanning, Horatio Connell, Paulo Gruppe and Skovgaard.

The Balalaika Orchestra in New York

Max Rabinoff has arranged for this season's first metropolitan appearance of the Imperial Russian Balalaika Orchestra, under the leadership of W. W. Andreeff, at Carnegie Hall, on Monday evening, October 23. With them come Mmes. Liubov Orlova, soprano; Olga Scriabina, mezzosoprano; Nikolai Vasiliev, tenor, and Ivan Tonashewitch, basso, all members of the Imperial Opera Houses of St. Petersburg and Moscow. In conjunction with the Balalaika Orchestra they will render portions of Russian grand operas in the native language and ancient and modern Russian folk songs as well. A feature of the concert will be the fact that these operatic artists will appear in national Russian costume. The entire organization of forty sails from Southampton on the New York September 30, due here October 7. An interesting and varied program has been arranged for.

More Kitty Cheatham Recitals

Kitty Cheatham will give the customary three or four matinées of her delightful songs and stories at the Lyceum Theater, in New York, this season. One of them will, as usual, take place about Christmas time.

THE PHILHARMONIC AND STRANSKY

Programs Arranged for New York Orchestra's Concerts Show New Conductor's Catholicity of Taste

"JOSEF STRANSKY is joyous in his music. He has no end of temperament and energy, and he possesses the fine art of pleasing the public." This is a tribute paid by the Berlin Vossische Zeitung to the new conductor of the New York Philharmonic Society, whose coming to America to succeed Gustav Mahler has brought him into world-wide notice. For a man of forty to secure so coveted a post, one held during a period of seventy years by a succession of the most renowned conductors, is a rare distinction, one which reports from Berlin, Hamburg, Amsterdam and Prague indicate the gifted Bohemian well deserves.

Mr. Stransky is due in New York October 15, his first visit to America, and will at once take up his Philharmonic duties. As the society, both in its contemplated tours and its increased number of concerts in the metropolitan district, enters into a far wider sphere of activity than ever before, it follows that the new conductor will to a great extent be a dominant influence in American musical affairs.

Stransky is genial, cultured, with a personality that attracts; yet back of it is felt a force of character that bespeaks the natural born leader of men. With an innate love for the highest forms of art, an appreciation of music as an uplifting force, he looms large as a musical prophet and educator.

Born in 1872 in the little Bohemian town of Humpolts, his early life was spent in Prague, where his father was much esteemed as singer and violinist. Dvôrák became interested in the youth, and the lasting friendship that sprang up between them was of the utmost value to his musi-Throughly trained under cal career. Dvôrák, Jadassohn, Fuchs and Bruckner he made his first public appearance at Prague in December, 1898, conducting with emin-ent success "Die Walküre." For five For five years he was connected with the Prague Opera. Then followed seven years of further success at the Hamburg Opera, where in one season alone he conducted 164 operas and symphonic performances. His recent record in Berlin and Dresden where he conducted important symphonic series and opera has added new luster to his fame. That he will acquit himself in the American field with his usual brilliant distinction is confidently expected.

Mr. Stransky has just sent to Loudon Charlton, the Philharmonic Society's manager, the list of works to be performed at the concerts this season in New York and on tour. Representative and popular classics are interspersed with novelties ranging from Dvôrák's E Flat Symphony (a posthumous work recently edited by Mr. Stransky) to the new Symphony No. 111 of Weingartner and the "From Italy" of Richard Strauss.

The conductor's catholicity of taste is revealed by his choice of symphonies which includes four of Beeethoven (with the Ninth, the MacDowell Chorus assisting); two of Haydn, Mozart's "Jupiter," Mendelssohn's "Scottish,"; two of Brahms, Schumann's No. 1; two of Tschaikowsky, the No. V and the "Pathétique" which is said

to be one of Stransky's most impressive interpretations; two of Schubert, including the "Unfinished"; two of Dvôrák, including the "New World"; Berlioz's "Symphony Fantastique," Bruckner's No. V, the rendition of which has won for Stransky especial praise in Berlin; Mahler's No. V, the César Franck D Minor, Goldmark's "Peasant Wedding"; Liszt's Dante Symphony, and Weingartner's new No. III.

The Philharmonic Society will present this Winter twenty-four symphonies representing sixteen noted composers, as compared with last year's list of sixteen symphonies representing ten composers.

Mr. Stransky's selection of overtures extends from Mozart and Gluck to Mendelssohn's "Midsummer Night's Dream," Grieg's "Autumn," Bizet's "Patrie," Tschaikowsky's "1812," and Wagner's chief overtures and preludes.

Wagner is well represented, there being several special Wagner programs scheduled, in some of which Mme. Gadski will appear as soloist.

Novelties new to New York, but recently given a successful hearing by Stransky in Berlin and Dresden, are: Svendsen's "Zorohayda," Smetana's "Vysehrad," Van der Pals's "Spring and Autumn,' Delius "In a Summer Garden," Reger's Hiller Variations and his "Lustspiel Overture," Draeseke's "Serenada," a Scherzo by Lendvai, Nicodé's "Pursuit of Fortune," Suk's Scherzo Fantastique, Manen's Prelude to "Acté," the "En Saga" of Sibelius, and the Tone Poem "From Italy" of Strauss.

Among other works scheduled are Liszt's "Tasso," his "Festklänge," the Rhapsody No. 1, "Les Préludes," and the "Ideale." The conductor will also offer the brilliant Symphonic Poem "Don Juan" of Strauss, spoken of as another strong feature of the Stransky répertoire; Debussy's "L'aprèsmidi d'un Faune" and two Nocturnes; selections from Berlioz's "Damnation of Faust"; Grieg's "Lyric Suite"; Dvôrák's "Slavic Rhapsody" No. II; the Prelude to "Guntram," and "Tod and Verklärung" of Strauss; Saint-Saëns's "Phaeton"; Humperdinck's "Arabian Suite," and the Weber-Weingartner "Invitation to the Dance."

The concertos to be performed by instrumental soloists, among them Harold Bauer, Ernest Hutcheson, Josef Lhévinne and Efrem Zimabalist, with the arias and other vocal selections to be sung by Mme. Nordica, Mme. Gadski, Mme. Alda, Bonci and Ludwig Hess complete a series of programs which is considered the most attractive the society has ever offered.

A choice selection of these works will be offered by Mr. Stransky on the Philharmonic tours this Winter. In former years this noted orchestra could only be heard in its home city. But in keeping with the growth of symphonic appreciation in the United States, which progress the Philharmonic has done much to stimulate, and its manager, Loudon Charlton, to develon, tours are to be made this season extending from New York and Boston as far as the Missouri River. The West will doubtless be as eager as the East to seize the opportunity to hear this famous orchestra and its gifted conductor.

ANNOUNCEMENTS OF ARTISTS

Under the Management of

Concert Direction: M. H. HANSON

will be found on pages 46, 112, 118, 119 of this issue of "Musical America."

America's Great Growth as a Music Patronizing Country Demonstrated Strikingly in Statements Made by New York Impresarii-Abuses in the Managing Business and How They May Be Overcome

Spread of Operatic Interests Benefits Concert Developments, Says Mr. Charlton

By LOUDON CHARLTON

YOUR request for an expression of my opinion as to the concert situation in general and my own activities in particular comes again at a time when it is well-nigh impossible to stop work long enough to set forth my ideas clearly. Briefly, however, the situation as I view it promises a season no less active than last. There will be no dearth of first-class concert attractions available and the demand, I believe, will almost equal the supply. The musical development of the country as a whole continues unabated and promises still greater development. The little towns throughout the country are finding it possible to do big things musically, and in this fact lies the greatest promise for the future, because when 200 small towns are able to absorb the same attractions that 100 larger cities welcome, the impetus of such general effort and appreciation necessarily broadens the musical situation to an extent which makes it difficult to calculate the ultimate

The spread of operatic interest, while perhaps temporarily repressive of concert development, in the long run is beneficial, because the knowledge and appreciation of the new public which thus has its first operatic opportunities is thereby broadened and ultimately is reflected in greater and greater concert activity. The operatic epi-demic, therefore, should be by no means unwelcome to concert management.

The continued growth of orchestral interest, not only in the home cities of the principal orchestras, but also throughout the sections visited by the great orchestras, is encouraging in the highest degree.

concerts a year in New York, the record of forty-five concerts during Mr. Mahler's first year, sixty-five last year and eightyfive concerts this season denotes progress which is unmistakable. At this writing we have good reasons to believe that this, the seventieth season of the Philharmonic Society, will be far and away its most active and successful, and that its perpetuity will thus be assured.

Unless I am mistaken this season will be the eighth of co-operation between Mme. Gadski and this office, during which period she has become beloved to music-lovers throughout the length and breadth of the country. Fortunately for her, but unfortunately for me, I have to divide her time with the opera, which makes it impossible for me to book her in concert in many points I should like to have her visit, because, naturally, the larger cities absorb almost all of her available concert dates.

Mme. Alda, too, although new to the concert field only last year, is growing splendidly in favor and is making great progress along highly artistic lines, giving, as all good artists do, most consideration to her own artistic perfection, and secondary consideration to her earnings-a spirit which always wins in the long run, because the artist who sometimes accepts less than she is worth is always the one ulti-mately to get the fullest pecuniary return. This reflection leads me to the realization that the day of the sensational artist who insists upon a fictitious guarantee being paid in Europe before he or she sails, is over in America. As I have said over and over again, publicly and privately, the artists who make the most money are the ones who draw it, and they only can draw it by making the public love them and



-Photo for Musical America by Joseph R. Gannon

Robert E. Johnston, on the Right; Lulu Breid, His Secretary, and Charles L. Wagner, His Associate Manager, in a Conference

Of course, the great prima donnas are welcomed everywhere because their message is the most easily understood, but a promising sign of the highest musical intelligence and understanding on the part of the public outside of the large cities is the remarkable interest in chamber music, the very pinnacle of musical art.

Yes, America is still the greatest field in the world of great musical art, and those artists who stimulate their growth by adapting themselves to local conditions rather than by expecting local conditions to adapt themselves to a hard and fast standard of what the artist is or ought to be worth, are the ones who gain the greatest popularity and success.

As for the activities of my office we are continuing largely along the lines of last season, during which we went a long way toward solving the Philharmonic problem and believe that this year we will go a long way further. When one realizes that for decades previous to three years ago the Philharmonic activities were confined to sixteen

appreciate their very best artistic achieve-

This season, too, marks the ninth of combined effort between that indefatigable artist, David Bispham, and this office. When I stop to think of all the musical missionary work that David Bispham has done in America, it makes me realize not only that the field has grown enormously, but that the artists like him who have made it grow are the ones whose names will stand out most vividly in this country's musical history. What an example he is to the young artist! Two other American baritones whom I am extremely glad to have on my list are Francis Rogers and Morton Adkins.

The success of George Hamlin, another American whose artistic stature has grown of his own efforts, deserves the highest praise, because he, too, has proven what American artists can do if they have it in them. It has always been a bit of a mystery to me that America does not breed native instrumentalists in the same degree



-Photo for Musical America by Joseph R. Gannon

A "Cabinet Meeting" of Loudon Charlton and His Associates

that we develop singers, but it is only a question of time when our American violinists and pianists will be as numerous as our successful singers. Until then the artists who visit us from abroad are the ones who are doing the most to help us in developing our own native talent.

A shining example of this is Harold Bauer, who comes now for his sixth American tour in eleven years. The influence of this artist upon piano students and pianists is inestimable, and this influence is now reflected in the greatest interest which has ever been manifested in Bauer's visits to this country. When I first heard him at his début with the Boston Symphony in 1900, when he elected to play that great but ungrateful work, Brahms' D Minor Concerto, I predicted that one day Harold Bauer would be one of the big moneymakers in America. His characteristics, however, which are so unsensational but so profound, caused him to take no stock in my prediction, as he himself felt that his qualifications were not the kind that result in appreciation of the frenzied sort. Now he is able to realize that in the long run it is the profound art that secures the most lasting appreciation, and that such art does not grow stale with the public, but, on the contrary, stimulates interest while developing taste. Fortunately, he will be with us the entire season for something like eighty concerts, and now that they are nearly all booked I don't know what to do, because it is unlikely that I will be able to get him back again until another three years have elapsed.

While on the subject of pianists, our own Ernest Hutcheson has been showing us what artists can do who are working always in our own atmosphere, playing more and more and always with greater and greater success. His growth has been both sane and logical, and his influence in the development of American piano study of extraordinary value. I regret more than I can say my inability to hear him play the new Boyle Concerto at the Worcester festival last Friday. Mr. Urchs, of Steinway & Sons, informs me that it was a sweeping success, and I am, therefore, hopeful that Mr. Hutcheson may perform this work in the Philharmonic concerts in some of his other orchestral an-

Josef Lhévinne, although he can spend only half of the season in America on this, his fifth tour, will have no spare moments during that period. His tour being confined to three months after the first of the year, it will necessarily be booked in a more limited territory than if he could spend the whole season with us. It is rather interesting to compare these three splendid pianists, so entirely different in their characters, and yet each one achieving distinct successes along his own individual lines.

I spoke further back about the recent development of interest in chamber music, which, of course, leads me to speak of that rare combination of personality and musical genius, the Flonzaley Quartet. Their vogue and the demand for their appearances from one side of our country to the other, to say nothing of Berlin and London, is not surprising when one realizes the zeal with which these four artists, Adolf Betti, Alfred Pochon, Ugo Ara and



-Photo by Mishkin

Fitzhugh W. Haensel, of the Firm of Haensel & Jones

Iwan D'Archambeau, devote themselves to the highest development of string quartet playing. Perhaps their great success may in part be due to the fact that they are all Latins, and that they live together constantly, think nearly alike on all intellectual subjects, including their art, and never allow themselves to be diverted to solo playing or teaching. Chamber music practiced assiduously by four great artists for 365 days in the year and for eight or nine years, is necessarily bound to result in something out of the ordinary. So it is not surprising that the Flonzaley Quartet grows and grows and grows, and that its seventy appearances a year are not enough to go around. Another chamber music or-ganization whose work is rapidly coming to be appreciated is the Beebe-Dethier Sonata combination, Carolyn Beebe, pianist, and Edouard Dethier, violinist.

Col. Johnston Sees a Connection Between Unionism. Whiskey and Concert Business

BY ROBERT E. JOHNSTON

YOU ask me what effect I predict the uncertain business outlook of the country will have on the concert business this season. I do not believe the business prospects are at all unsettled. Such a condition in this great country is both unnecessary and impossible for any length of time.

At various times, for political and personal reasons, a certain element that I call "calamity hollerers" start this undercurrent of fear that times will not be prosperous during the coming Winter, but I always found that when November had arrived the effect produced upon the people by these alarmists had died out and business went on with the same rapid progress of which only this country is capable.

It is absurd to say that the present outlook is not bright. Why, the greater part of the wealth of this country is derived from its immense crops, and this year's

production is enormous, The musical manager does not depend on the semi-prosperous individuals of New York and such large cities for his business, for 90 per cent. of the throngs that patronize the smart restaurants and wear the finest clothes never attend concerts or symphonies. It is the earnest, sincere worker, the one with high aims in life, that fills the box-office. The West and Middle West, that great producing territory of this country, are the salvation of the concert manager.

[Continued on page 11.]



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THE LARGEST MANUFACTURERS OF MUSICAL INSTRUMENTS IN THE WORLD

[Continued from page 9]

Wall Street does not control the prosperity of the United States. The cry that emanates from that source at various intervals is but a subterfuge to give an apparently legitimate reason for existing conditions brought about by their particular methods of doing business. In a country like this, whose production is much in excess of its consumption, there is no possible excuse for hard times, and it is ridiculous for one to believe that the Stock Exchange can affect the general condition of affairs.

Nor do I pay any serious attention to the lament that the high cost of living is a chief detriment to the success of the musical business, for that is a condition that can easily be remedied, and I believe that in this well-governed country this condition will have to be adjusted before long. Unionism and whiskey are, in my opinion, the greatest evils we have to deal with. With these elements removed and high protective tariff maintained, nothing could arouse a feeling of unrest as to our continued prosperity. High protective tariff is my motto and the preservation of it is the only safe course for us to pursue.

want to express myself most emphatically on the organized labor subject. Unionism is responsible for our high rents, which is the first detriment to the revenue of the concert manager. Mechanics de-manding six and seven dollars a day, when the amount of work they accomplish does not exceed two dollars and a half or three dollars a day in value, have increased the cost of building to such a degree that rents have to be increased accordingly. If mechanics who are protected by the unions performed six or seven dollars' worth of work a day, that would be as it should be, but they are not doing this because they have an organization behind them instructing them as to how much work they shall do a day and the amount of money they shall receive for it. This condition of affairs must be checked in order to put real estate renting and selling on a more logical basis. In a large city like New York the item of house rent is such a demand on the income that the musical world is the first to feel its effects, for it is the first and second balconies that managers look to for their profits. Unionism is wholly responsible for high rental, and the sooner it is wiped out the better it will be for the country at large and the individual himself, for in times of strikes the laboring man is the only one who suffers.

My firm conviction is that the least said about poor business outlook the better, tor it is rather a contagious disease and the germ spreads rapidly, and usually without good reason. Rather let us all proclaim bright prospects ahead and keep our eye fixed on that cloud with the silver lining. It is a much wiser and more ambitious plan, and will emanate a feeling of confidence and hope which is, after all, the best stimu-

lus for success.

Still another year has gone by and I am again making announcements of my

During the two months I spent in Europe this Summer I closed some large contracts.

I have Paderewski for eighty performances during the season 1912-1913; also Ysaye for one hundred appearances and Godowsky for fifty. I am well satisfied with my Summer's work, for could one ask for more than the privilege of presenting these three great artists in one season? This combination alone would enable a concert manager to discount his bills in ten days, to say nothing of the value of a contract with Mary Garden for concerts.

Miss Garden will make a tour for several weeks this Fall, and as a box-office attraction it goes without saying that she is supreme. I am receiving so many requests for this artist I cannot fill more than half the demands in the time she can give to concert work. Her tour this Fall will be one of the most successful known in the

concert business

Albert Spalding, the American violinist. opens his season at Carnegie Hall on Saturday afternoon, October 21, after an absence from this country of two and a half years, during which time he has been proving in Europe that he ranks among the five greatest violinists of the world. In England, France, Germany, Italy, Russia and Finland his success has been phenomenal, and I am bringing him back for a tour of this country with the stamp of approval of the great musical centers of the world. He wilt do a big business this year, and has many important engagements already

definitely arranged.

The Wagnerian soprano, Berta Morena, of the Metropolitan Opera Company, will give concerts under my direction from November 10 to January 24, and again from the first of April to the first of June, 1912. She is to be the soloist with the Boston Symphony, Theodore Thomas, St. Paul,

Minneapolis and St. Louis orchestras, the Philharmonic Society of New Orleans and leading musical organizations throughout the country.

Yvonne de Treville, a coloratura sopra-no, is coming over here in November. This young woman has scored big triumphs in

as soloist, and for festivals and concerts in general.

I engaged a beautiful young lyric soprano while I was in Paris. She is Namara-Toye, only twenty-one years old, and has the loveliest quality of voice I ever heard. Although it is of lyric color it is capable of executing the most florid of coloratura operas with an artistic effect that is marvelous. Namara-Toye has tremendous social backing, both in this country and



-Photo for Musical America by Joseph R. Gannon

Marc Lagen, One of New York's New Musical Managers, in His Office at No. 500 Fifth Avenue

all the large European opera houses, and to my mind is as great an artist as Sembrich was in her prime. I met Miss Treville through Ysaye, who told me when I was in Brussels negotiating with him that should not fail to bring this artist to America. When I heard her marvelous voice I was of the same opinion.

Through an arrangement with Charles L. Wagner, who will be my associate manager and traveling representative after February I, I will have to present to the public Riccardo Martin, the Metropolitan Opera Company tenor; Alice Nielsen, of the Metropolitan and Boston Opera companies, and Oscar Seagle, a baritone of rare quality, who is well known in Paris for the perfection of his art. Next year, through the same arrangement, John McCormack, the

abroad. I am sure that her beauty and marvelous voice will create such a demand for her that she will be one of my biggest

Another Metropolitan Opera House artist whom I am to present this season is Marianne Flahaut, the mezzo-soprano. Both physically and vocally she is majestic. Her tour will undoubtedly be a most successful one for her and for me.

A Spanish tenor that I am to present this year, and one who I am sure will merit all the ambition I have for him, is Paul Morenzo, a charming, manly fellow, on whom I am banking for big things. He has a big répertoire and is a most artistic singer. He will be the tenor of the Mary Garden Concert Company this Fall.

A baritone of great worth is J. Louis



-Photo for Musical America by Joseph R. Gannon Walter David and Kingsbery Foster in Their Offices at No. 500 Fifth Avenue, New

Irish tenor, will be among my artists. Riccardo Martin, Alice Nielsen and Oscar Seagle will sing at the Hippodrome early in the season at the series of Sunday night

Lilla Ormond continues under my management. She is such a satisfactory artist to deal with! I never had one misunderstanding with Miss Ormond since we have been doing business. Her success as a concert singer is an excellent example of what an artist can do in a few years, of course with such qualifications as Miss Ormond possesses. She has always followed my advice closely during her career and is to-day in demand with the large orchestras

Shenk. He studied in Berlin with Alexander Heinemann, the famous lieder singer. There are so few really excellent German singers that this young man has a big

And the great Alexander himself! Heinemann will arrive the middle of November. This German prince of song has been supreme from the beginning of his career. His success everywhere has been instantaneous. With Dr. Wüllner in vaudeville, and other noted singers of this class remaining in Europe during the forthcoming season, the field for an excellent German lieder singer is left free now for Heinemann, to whom it rightfully belongs.

I am a great believer in "the survival of the fittest" in the artistic world as well as any other, and in my opinion Heinemann is the "fittest." The outlay of an enormous amount of money in advertising does not force a public to accept one as great more than once, if he does not possess all the requirements that term covers. Some of my enemies will say, of course, that I am piqued because I did not have my fingers on the money that was used for that extensive advertising, but I am satisfied; I have the real German lieder singer and I intend to make the most of it.

That Arthur Friedheim, the celebrated Russian pianist, is to return to America this season, is cause for sincere congratulations, for among Liszt players none is greater than Friedheim. To hear him play the Liszt sonata for piano is an experience never to be forgotten. I am looking for great things for Friedheim.

Rosa Olitzka, the contralto, who has sung at the Metropolitan Opera House and the Chicago and Boston Opera Houses, is under my management. She is a most valuable acquisition for any manager; she has such an extensive répertoire and has had such a broad experience. I intend to feature Mme. Olitzka as a great lieder singer for she shines in that field.

Mlle. D'Alexandrowsky, a young Russian pianist of noble birth, is coming here because I think she is the most poetic, artistic pianist I have ever heard among the many who have played for me. As an artist and a friend, Luba D'Alexandrowsky is greatly admired by the family of Richard Wagner and her beautiful home in Paris is the rendezvous of the most exclusive people in that world art center, as well as the most famous musicians, artists and sculptors. Hers is one more name added to the list of celebrated Russians of marked talent. Miss D'Alexandrowsky is already engaged to appear with several of the large orchestras as well as musical clubs and organizations throughout the country.

I have a great tenor in Henri La Bonté. Such a voice I have not yet heard outside of the couple of big tenors we have in opera. He will step into prominence the moment he is heard here and I am planning his campaign with this in view.

In the last decade we have had only two great 'cellists. I have found the third-Livio Boni, a young Italian, the best since Gerardy-with a huge, luscious tone that reminds one of that incomparable 'cellist eight years ago. Boni will be a big attraction.

Charlotte Maconda, the coloratura soprano, will be with me again this year from October to May. She has recently had a brilliant success at Ocean Grove, where an audience of 5,000 people gave way to cheers at the end of a concert.

Edouard Brown, whose career as a violinist has been eagerly watched from this side of the water for the past four years, will come here in January. Although only in his seventeenth year this artist has been heralded throughout the European capitals as one of the world's great violinists and he has proved his right to that title. Edouard Brown is from Indianapolis and six years ago went to Europe to study with the great Hubay, with whom he worked for four years. One of his early appearances in this country will be with the Boston Symphony Orchestra.

For an oratorio soprano I have Caroline Mihr-Hardy and it is difficult to find a better or more effective artist for oratorios.

A contralto with a large voice and one I had considerable success with last season, is Eva Mylott. She is an Australian, a majestic woman with a big voice. Her lower register is full and rich and she also is a most excellent artist for oratorios.

Rita Fornia, soprano from the Metropolitan Opera Company, will again be under my direction. The work of this excellent artist is so well known from her four years connection with the Metropolitan that I need not go into detail. Her name is now such a familiar one in the musical world that it is not a hard task to book her for concerts.

The eminent composer-pianist, Howard Brockway, who achieved such success last season on concert tour with Mary Garden, is in great demand this year. I have already booked him in Brooklyn, Toledo, Cleveland, Akron, Detroit, Newark and many other cities. As a piano-lecturer he stands alone.

Arturo Tibaldi, the young English violinist, is a favorite of mine, as every one doing business with me knows. He is an excellent violinist, a charming gentleman and a worker. I have never known of an audience that he did not sway with his personality aside from his artistry.

Some people think that foreign names appeal most to the manager and public, but if you will take notice of my list you will see that I am not of that creed. For example, Laura Graves, a dramatic soprano, who has sung with tremendous success

[Continued from page 11.]

with the famous orchestras of London, and Edithe Roberts, a young American girl with a lovely soprano voice, who has just returned from Paris, where she studied with de Reszke two years. She has recently been appointed head of Belmont College music department and I will confine my efforts for her to concert work in the South. Miss Roberts is a Chicago girl.

Irene Reynolds, another soprano of fine quality, will have many opportunities during the coming year to have her lovely voice heard by the American public. Isabelle Bouton is a mezzo-soprano who will be most useful and valuable on my staff of artists, and Inez Barbour, a dramatic soprano, young, and a New York girl, is going to repeat, I am sure, the success she has had the past year in France and Germany.

I will not run short of men singers in placing my artists this year. I have, in addition to those already mentioned, Chris Anderson, the baritone; Karl Schneider, also baritone, and Franklin Lawson, the tenor; each of them excellent.

Managers Are Putting New Towns on the Musical Maps, Says F. W. Haensel

By FITZHUGH W. HAENSEL (of Haensel & Jones)

THE present financial and business upheaval does not seem to have had any great effect on the concert plans of musical clubs and local managers. As far as I am able to judge, the season of 1911-12 promises to be an unusually bright and prosperous one. My partner, W. Spencer Jones, who is now on a booking trip, and our two traveling representatives report a very healthy condition of affairs throughout the country, and unless the menacing labor troubles and financial disturbances take on a very much more acute form I firmly believe that the season will be more than a satisfactory one to artists and managers alike.

While it is true that many of the older oratorio and choral societies are less pros-perous than formerly, and in fact that some of them have "given up the ghost" entirely, yet the musical managers are more than overcoming this condition of affairs by constantly putting new towns on the musical map. For instance, we have just arranged a course of four concerts costing \$2,500 in a little town in Oklahoma of four thousand inhabitants. The sum of \$3,000 is already subscribed for and banked with the single sale yet to come. It is in the middle and far West that this condition is more common. In "cultured" New England such an undertaking in a town of four thousand is virtually impossible. I believe I should hesitate to undertake it in most Eastern towns of ten thou-

Personally, I share the belief with one or two other managers that this condition could be changed; that every town having four or five thousand inhabitants or more could support a high grade musical course just as readily as it supports the lyceum course consisting of one or possibly two distinctly mediocre musical numbers and completed by hand-bell ringers, musical glass performers and a lecturer or two. To achieve this, however, under our present system of booking is more or less of an impossibility

As booking is done now the waste of the artists' time and money is enormous.

Great distances must frequently be cov-

Great distances must frequently be covered time and time again to the benefit of the railroad companies and to the detriment of the artist and manager, with the result that uniform fees are not by any means always possible. I have no doubt that this condition could, to a certain extent, be rectified, and several of the New York managers are giving considerable thought to various ideas whereby this end might be achieved. As yet, however, no satisfactory plan has been evolved by which artists can be booked more consecutively, and clubs, in consequence, pay them fees which do not necessarily include huge railroad expenses.

However, to return to the subject under discussion, namely, our plans for next sea-

son.
Alessandro Bonci makes his second concert tour under our management. He opens with a recital at Carnegie Hall Wednesday afternoon, January 10, and from that time on he will be one of the busiest singers in the country. It has been a constant source of regret to us that we were not able to persuade Mr. Bonci to forego his European engagements and spend the entire season in America, for we could have booked him solid from October to June without the slightest trouble.

Our leading soprano, Mme. Jeanne Jomelli, is already booked for a very prosperous season. She will give recitals of her own in Carnegie Hall on January 23, in Chicago on January 14, and another in Boston later in the season, besides appearing with the New York Symphony Orchestra as soloist, with Walter Damrosch conducting, March 1 and 3. Her tour will take her as far West as Colorado and as far South as Texas, and there are very few large cities in the territory she will cover

which will not hear her. Negotiations are now under way by which Mme. Jomelli will appear as soloist with one of the leading Symphony Orchestras on one of its Western tours.

Francis Macmillen, the violinist, scored such a success on his tour last season, and we received so many requests for his service this year that his forthcoming tour will keep him in America probably as late as May.

The opera engagements of Mme. Gerville-Réache at Chicago, Philadelphia and Boston have been so arranged between Messrs. Dippel and Russell and ourselves as not to interfere with her concert engagements, and concert-goers in many cities will have an opportunity this year of hearing this wonderful artist for the first time.



--Photo by Mishkin

F. C. Coppicus, Who Is Beginning His Third Season as Head of the Metropolitan Opera Company's Concert Department

No artist in recent years has so quickly gained popular favor as has Mme. Réache. Ellison Van Hoose, the ever-popular American tenor, whose special engagement by the Chicago Opera Company for leading roles is a just tribute to his magnificent voice and artistry, will again be heard in many cities where he is such an acknowledged favorite.

Mme. Carmen Melis, of the Boston Opera Company, will make a short tour under our direction early in the season which will take her as far West as Memphis and Kansas City and as far South as Spartanburg, where she sings at Converse College. It is quite probable that we shall arrange another tour for this splendid artist later in the season, as we have received many requests for her services which she cannot fill on account of her early opera performances.

Our pianists this year are Arthur Shattuck and Helena Lewyn. Mr. Shattuck, as is generally known, has been extremely successful in Europe, where he has been appearing for some years with many of the most important societies of Germany, Austria and France as well as in the Balkan States. It is in Scandinavia, however, that he is particularly a favorite, and after playing for several years in Norway and Sweden his fame reached Iceland, and he is the first pianist who ever went to Iceland for a concert tour. Mr. Shattuck ac-

stowed upon him by the University of Edinhim a concert grand piano and playing with so much success that he will make another trip to that interesting country next Summer. Mr. Shattuck will open his American tour in his home State, Wisconsin, where he will play a series of engagements early in November, winding up with the Minneapolis Symphony Orchestra on November 12. His New York début takes place with the New York Symphony Orchestra



Walter R. Anderson, Who Has Started Many Musical Celebrities on Their Professional Careers

on December 10, and he will play with that organization also at Oberlin, O., and at De-

troit, Mich., in the month of February. His appearances with the St. Louis Symphony Orchestra are December 29 and 30.

Miss Lewyn will play principally in the middle West, appearing with the St. Louis Orchestra in January, and negotiations for several other orchestral appearances are now under way.

Nicola Zerola, the dramatic tenor, will

Nicola Zerola, the dramatic tenor, will make a short trip to America in the Spring of the year, his European engagements in opera making a long stay in this country impossible.

In Christine Miller, the contralto, we have what I consider one of the most important additions to our list which we have made in some years. Already there are over eighty engagements booked for this remarkable artist, and our chief trouble now seems to be to avoid conflicting dates, Miss Miller has just been chosen for the signal honor of appearing in some of the most important works to be given at the Cincinnati Festival next May.

We will again have the honor of conducting the tours of Walter Damrosch and the New York Symphony Orchestra and are now completing the booking of the mid-Winter tour which is to take place in February

Among the other artists on our list who are looking forward to a busy season are Elizabeth Dodge and Mrs. Luella Chilson-Ohrman, sopranos; Edna Blanche Showalter, coloratura soprano; Mme. Florence Mulford, mezzo-soprano; Adah Campbell Hussey, contralto; J. Humbird Duffey, tenor; Albert Janpolski, baritone; Horatio Connell, bass baritone; Arthur Middleton, basso; Sara Gurowitsch, 'cellist, and Clarence Eddy, organist.

We are also booking, under a working arrangement with Messrs. Foster & David, the following artists who were formerly under contract with us: John Barnes Wells, tenor; Frederic Martin, basso; the Olive Mead Quartet, and Mme. Annie Louise David, harpist.

M. H. Hanson Announces Several New Artists; Georg Henschel Next Season

NO one ever meets M. H. Hanson, the manager of the Concert Direction M. H. Hanson, without finding one of the hardest worked men in New York. Mr. Hanson returned recently to America after a successful trip to Europe, successful because he succeeded in securing a number of contracts that will greatly interest the musical world of America. Most of these artists coming to America under his management have arranged to tour the country during the season of 1912-1913. However, Maude Valerie White, the popular English composer and pianist, will come in March of 1912, so her tour will be added to many others which Mr. Hanson has arranged for this season.

Speaking of his visit abroad, Mr. Hanson said:

"While in Paris I arranged to bring Louis Persinger, a young violinist of extraordinary gifts," back to this country. Persinger is a pupil of Ysaye and Thibaud, and both of his masters are enthusiastic concerning him. Furthermore, let me add that he is an American, a native of Colorado Springs. His father is employed in a minor position by the Rio Grande Railroad. The young American has won recognition by sheer force of a talent that is phenomenal. He has played successfully in

"My most memorable days of the socalled holiday abroad were spent up in Scotland, on the estate of Dr. Georg Henschel. I am happy to announce that Mr. Henschel, or Dr. Henschel, as he is called in Great Britain, is to make a tour under my direction during the season of 1912-1913. He is in superb health and vocal condition. His voice has mellowed, and seems more musical than it was when he sang in this country the last time. Musically, I cannot say enough of the impression he made upon me. His place, Allt-na-criche, in Aviemore, is in the grouse country. When I heard this remarkable musician it was at the home of the Honorable William Hunt Bruce, the famous grouse shooter of Aberdare. Henschel charmed the people in these picturesque Highlands by the fervor and beauty of his singing, playing his own accompaniments with that musicianship which we shall never forget. Dr. Henschel plays the organ Sundays in a church two miles from his home, and the music there is regarded to be the finest church musical service in all Scotland. The choir numbers only twelve singers, but it is the training that counts.

"By special request of Sir Henry Wood Henschel conducted the Symphony Orchestra at Queen's Hall this past Autumn. At a luncheon Sir Henry told me that Dr. Henschel (the degree of doctor was bestowed upon him by the University of Edinburgh) was considered the most temperamental musical director in Great Britain.

"In my search for singers, I discovered

a wonderful contralto, a young Irish woman

with a voice of rare quality-a genuine contralto, combined with a musical nature. hope to publish more about her later on. The concerts which Maude Valerie White will give in this country beginning early next Spring will appeal to all our people, since her songs will be sung in English by Paul Reimers, a Danish tenor, who made a sensation the last two seasons in Berlin, London, Paris and Copenhagen. Thousands upon thousands of Mrs. White's songs have been sold during the past few years. Among the most popular are: "Devout Lover," "Absent Yet Present," "Violets," etc. She is without doubt the favorite woman composer in England. In later years the composer has spent much of her time with Mary Anderson Navarro, in Broadway, Worcestershire. Her more recent compositions are superior to her former works. At the concerts in this councry Mrs. White will play the accompaniments for her songs, and Ina Grange, of St. Paul, will play the scores of the classical lieder which Mr. Reimers will sing in addition to some ultra-modern French songs. It was Mrs. Frederick H. Snyder, the concert manager of St. Paul, who introduced Miss Grange to the Danish tenor.

"Besides Henschel and Persinger next season I shall bring two great pianists whose names will be announced in due time. Busoni will not return for next season, but will come back for another tour in America in 1913-1914 or in 1914-1915. This season he is playing in many of the Liszt concerts and recitals in Europe.

"Ludwig Hess, the German tenor, who is now in Mexico, is to make his first New York appearance early in November. He has already, however, made a marked impression in the middle and far West. I am proud of having introduced this musical singer to America. Hess, Wüllner and Busoni have been among my most succesful stars in the recent years. This is my fourth season in New York, and my fifteenth year as a concert manager.

"I have a list of sopranos under my management for concerts. They include Mesdames Rappold, De Pasquali, of the Metropolitan Opera Company; Marguerite Lemon, who recently achieved triumphs in Rome, and who sang one season at the Metropolitan under the late Heinrich Conried; Henriette Wakefield, mezzo-soprano of the Metropolitan, is under my management (for concerts). I also have Adele Krüger, a dramatic soprano, who sang with success at the last MacDowell festival. The male singers include Henri Scott, basso of the Philadelphia - Chicago Grand Opera

[Continued from page 12]

Company; Dalton-Baker, baritone; Heinrich Meyn, baritone; Adolf Dahm-Petersen, baritone; George Harris, Jr., tenor; other artists for whom I have made bookings this season are Boris Hambourg, the 'cellist; Sigismond Stojowski, the Polish pianist and composer; Maximilian Pilzer, violinist; John Dunn, the English violinist; John Chipman, tenor, and Elith Reumert, the Danish Court actor. Reumert is to appear in unique programs, consisting of recitations of Andersen's Fairy Tales. A soprano will add groups of Scandinavian songs. Reumert comes by permission of King Frederick of Denmark, and his tour of the United States and Canada will be under the patronage of Queen Alexandra of England, who is a sister of King Frederick."

In taking up the subject of American artists, Mr. Hanson seemed less enthusiastic. He said:

"I have tried to encourage American artists; have listed several of them without cost to themselves, but I find it rather difficult to book them in some towns. The women's clubs, or many of the clubs (not all) prefer the opera singers, and some of these singers are not so well equipped as some of our American singers. Those who are laboring for musical advancement in this country should also think of patriotism.

"If we offer some of the American singers at small fees to the clubs the offers are rejected because the club directors think the artists must be inferior. But that is far from being a fact. I have some American singers with beautiful voices who have had the best schooling in this country and Europe. Mrs. Edward MacDowell, the widow of the celebrated American composer, praised the voices of Adele Krüger and George Harris, Jr., who sang at the MacDowell Festival in Peterboro. Mr. Harris is an exceptional artist, with a voice of natural sweetness. He reads the most difficult scores at sight and includes among his accomplishments skill as a pianist and fluency in the modern languages.

"Please inform the MUSICAL AMERICA readers that this will be a brilliant season, and that the Hanson artists will contribute their share in making it brilliant."

Mme. Schumann=Heink at the Top of List of Quinlan International Musical Agency

By A. F. ADAMS, American Manager of the Quinlan International Musical Agency

FOREMOST among the artists we will present this coming season is Mme. Schumann-Heink, who is just now finishing her operatic and concert engagements in Europe. During October Mme. Schumann-Heink is to sing a number of orchestral concerts in conjunction with Frank Van der Stucken in the principal cities of the German Empire and in Paris and London as well. Schumann-Heink will return to this country early in November and will inaugurate her season with a series of twelve concerts with the Boston Symphony Orchestra, two of the concerts being in this city November 9 and 11. She will also give her first New York recital in several seasons on November 28 in Carnegie Hall. Her tour will extend across the continent and return.

Vladimir de Pachmann, the celebrated pianist, is here for his farewell American visit. After thirty years of public life, many of which were devoted to concert tours in this country, this unique virtuoso, while yet at the height of his fame, is now to be heard for the last time. He opened his tour in Toronto on September 27. His first New York recital will be in Carnegie Hall on Friday afternoon, October 20, and his last on April 13. He will be heard in cities all the way from New York to the Pacific Coast and return.

A newcomer and one of the foremost exponents of the art of recital singing will be Elena Gerhardt, the celebrated German soprano, whose successes abroad during the past five years make her the most interesting attraction brought to this country for concert purposes solely in many seasons. She will make her American début in Carnegie Hall on Tuesday afternoon,

January 9, and will remain here until May. Still another newcomer to our concert platform will be Zimbalist, the Russian violinist, who with Mischa Elman and Fritz Kreisler has been sharing the honors and important engagements in the European world during the past five years. Zimbalist is twenty-one and has been before the public about seven years. He is a pupil of Leopold Auer. He will make his début in Boston with the Boston Symphony Orchestra October 27, and will be heard for the first time in New York with the Philharmonic Society in Carnegie Hall on Novem-He has been engaged to appear with all of the orchestras around the country as well. He will give his first New York recital on November 10, in Carnegie Hall.

John McCormick, the Irish tenor, will be another stellar attraction to be handled by us. At present he is singing in Australia with Mme. Melba and will return to this country in February, via Vancouver, singing his way East and arriving for his only New York appearance of the season in a recital in Carnegie Hall on April 14.

Wilhelm Bachaus, the pianist, is the only new artist in his line who will be heard here this Winter. Bachaus will make his American début with the New York Symphony Orchestra in the Century Theater, January 5, and the following week will be heard here in his first recital in Carnegie Hall.

Alma Gluck will also make a limited tour during October, her engagements including the Toronto Symphony Orchestra October 3, Boston Symphony Orchestra, in Boston, October 6 and 7, opening of the Symphony Auditorium in Newark, N. J., October 9, the Maine State Festivals October 12, Philadelphia Symphony Orchestra October 20 and 21, Milwaukee, Wis., October 24, Peabody Institute, Baltimore, Md.,



-Photo for Musical America by Joseph R. Gannon

E. S. Brown in His Fifth Avenue Office—Stage Models of the Opera "Paoletta"

Are Seen in the Foreground



G. Dexter Richardson and Eugene Kuester in Their Forty-second Street Offices

October 27, before the opening of the opera.

Sousa and his band will also be under our management. They have now returned to the United States. Their trip across the country commenced in Victoria, B. C., on September 20. Sousa is due in New York on December 10, when he will give but one concert in this city, after which he will take a long rest.

Other artists for whom we are booking tours include the following: Clarence Whitehill, the baritone of the Chicago-Philadelphia Opera Company, and who is to be the leading baritone of the Cincinnati Festival in May next; Evan Williams, the great Welsh tenor, who was re-engaged at the recent Worcester Festival; Mrs. Fannic Bloomfield Zeisler, the well-known American pianist; Herbert Witherspoon, leading basso of the Metropolitan Opera House,

who appeared at the opening of the new Symphony Auditorium in Newark, N. J., on October 9; Margaret Keyes, who has just returned to this country from Europe, where she has spent the Summer studying with a prominent master in Italy; Reed Miller, the well-known American tenor, who has been re-engaged to appear with the New York Oratorio Society this coming Winter; Reinald Werrenrath, baritone, who will be heard in a recital program in this city early this season; Lucy Marsh, soprano; Mme. Nevada Van der Veer, contralto; Gwilym Miles, baritone; Frederick Wold, basso; Ada Sassoli, harpist; Sara Gurowitsch, 'cellist; the American String Quartet; Fritz and Lucia Bruch, 'cellist and violinist, who are new in this country and who have arranged programs in which are included concertos for 'cello and vio-

Marc Lagen Tells How He Happened to Enter Musical Managing Business

By MARC LAGEN

I HAVE much to say. Most managers have too much to say, and I want to be classed with the "most managers."

As a good many people want to know all about a manager before they will tolerate him, I am going to give a short sketch of how I started in the game. I call it a game because that is what it really is—a manager buys the time of a long list of celebrities and he must play a pretty shrewd game to see that all are satisfied.

My early training as night agent in the Chicago Great Western Railroad at Dubuque, Ia., has been of great help to me. never have to refer to a map, because I have that part of it down. The general agent, Frank B. Ross, is the one who made me first look upon the value of short connections and the saving of time and traveling. While in Dubuque I took up the study of voice culture with Mr. Pontius. I studied with him for several years. made a fair success as a singer, but never could stand the mere fact of only singing-I wanted to have some say in the management of the concerts. When I was twenty-two years old Henry L. Slayton and Charles L. Wagner engaged me for a tour with the Bohumir Kyrl Company. They also gave me the sole management of the company on the road. We traveled through twenty-three States in ten weeks and made jumps from Kansas to Vermont. However, the tour proved a financial success, much to the surprise of all concerned. I liked Kyrl because his artistic temperament was only on the surface. He was a shrewd business man and a worker from the ground up. We both disliked traveling, and after the tour was over I accepted an offer as a voice builder and general utility man in Lafayette, Ind. My idea was to rest up after the long tour, but I did everything but rest. I managed many concerts when I was in Lafayette and made money. I am going to manage my third concert course in Lafayette this year.

Two years ago I came to New York and matriculated in the University of Adversity. I was not here long before I had many requests from various musicians to

secure some bookings for them. I decided to open an office and see what I could do, and everybody knows last year was the hardest year in the history of musical managers. However, I pulled through in a very satisfactory manner, and I am glad to say that the prospects for the coming year are most encouraging and every artist on my list is happy.

Now, about my list. I don't have headliners because I am not a vaudeville agent. treat all the same. For sopranos I have Gina Ciaparelli-Viafora, a great artist, and I am sure one who will some day head the list of the world's great sopranos—then Charlotte Lund is with me again this year. Miss Lund is very busy this season. Her bookings extend to the Pacific Coast. She tours with Inga Hoegsbro, the pianist. Eleanor Owens is the soprano with the quartet I am featuring for oratorio and song cycles. She is also available for song recitals, and many bookings are already made for her. Martha Clodius is one of the younger sopranos who is sure to make a name for herself. Anna Hull is one of my artists, but the Aborns wanted her for grand opera and they were willing to pay what I asked and I released her for this season only. I have several other sopranos who are also in demand. Mme. Frieda Langendorff comes to America January 1, 1912, and opens her tour in Orange, N. J. Mme. Langendorff has been singing the leading contralto rôles with the Royal Opera of Berlin and has had many great successes this season. Marion May (Mrs. May)-everybody wants this sterling artist-she is most fascinating and sings beautifully. Her season also opens in Orange, N. J., November 6. For tenors I have cornered the market and saved two of the best for myself-the Hacketts. Arthur Hackett has a beautiful lyric tenor voice and never fails to make a great success. Charles Hackett has a voice like Caruso and sings like Bonci. I consider him the biggest find this season. He has had offer after offer for grand opera and may yet consider one of them.

Harold Meek, the Canadian baritone, is another find. He is young, but a true artist, nevertheless. He will tour Canada in the Spring with Charlotte Herman, pianist. William Simmons has already won success

[Continued on page 15]

LOUDON CHARLTON

ANNOUNCES FOR THE SEASON 1911-1912

The Philharmonic Society of New York

55 Concerts in New York 30 Concerts on Tour



—Copyright by A. Dupont MME. JOHANNA GADSKI Prima Donna Soprano



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BEEBE-DETHIER, Sonata Recitals



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[Continued from page 13]

in the East, and he completes the quartet composed of Eleanor Owens, Marion May and Charles Hackett.

Now I have a great list of pianists. Clarence Adler, the favorite pupil of Godowsky, and, by the way, a very old friend of mine, is in great demand and will have his biggest season this year. Isabella Beaton, the composer-pianist, will make a tour of the West in the Winter; Jeanette Durno I consider one of America's best products. She is also an old friend of mine, and played many concerts for me when I was a local manager. Her season is always booked solid. Charlotte Herman has many fine engagements. One of the important ones is an appearance before the Middlesex Woman's Club of Massachusetts, also many other recitals in the New England States.

Miss Hoegsbro, who features Northern music exclusively, is a unique figure in the pianistic world. She appears with Charlotte Lund. Betsy Wyers, the Holland pianist, opens her season this month in Columbus, O. She also has many appearances with Frieda Langendorff. Frederick Hahn and the Hahn Quartet are the record breakers. Hahn has done much for music in Philadelphia, and his quartet will give eight concerts this year at Witherspoon Hall, Philadelphia, Pa. I have also arranged a recital for Mr. Hahn himself, as he is an excellent violinist. The quartet appears in many towns during the Winter and will tour New England in the Spring.

I have not as yet made my announcements for 1912-13. My representative abroad has made many contracts. I am bringing over the Zoellner String Quartet -father, daughter and two sons-in March, April and May, 1912. They will play three concerts in New York, and I have also arranged for a Boston concert and a San Francisco concert. As their time is limited I only have about ten dates left. I have chosen my list of artists with the greatest care and I am proud to say they are all receiving their share of the bookings.

I have always impressed on my artists the illustration of truth from "Socrates"-"The way to gain a good reputation is to endeavor to be what you desire to appear"
—and if I may quote further—"The way to fame is like the way to heaven-through much Tribulation.

Kuester-Richardson List Is Attractive

The amalgamation of the offices of Eugene Kuester and G. Dexter Richardson, which took place early last spring, has brought a number of excellent artists under one management.

The return of Gertrude Rennyson, one of America's foremost artists, who has achieved a prominent position among the opera singers in Europe, has aroused widespread interest, and she will be heard in many parts of the United States, appearing with most of the leading orchestras and musical organizations.

Leo Ornstein, the young Russian pianist, whose career began so auspiciously last Spring through his playing with the New York Philharmonic and Volpe Symphony orchestras, will be heard several times in New York, as well as in many other of the larger cities. He will go to England for the Spring season and not return to America until the first half of next season, as an extensive tour of Germany and Russia has been arranged beginning in the Fall

Marcus Kellerman will be again one of the busiest artists. His season began with a tour of six weeks solidly booked through Wisconsin, Minnesota and North and South Dakota. Late in January he will begin an extensive tour of the South, many of his bookings having resulted from his work at the New York Chautauqua, where Southerners congregate in such large num-

Mme. Jennie Norelli is at present singing in England, where she is a great favorite since she sang at Covent Garden. She returns about the first of the year, and after filling engagements in the East and Middle West will go to the Pacific Coast for a tour of twenty concerts. She returns to England and the Continent for the Spring

Holger Birkerod, the Danish baritone, has been booked for a tour of forty concerts in the West and on the Pacific, where the Scandinavian element prevails. He is considered one of the foremost Scan-

dinavian ballad singers. Maude Klotz, a young soprano, who has achieved sensational success in her recent concert appearances, has been booked heavily in the East and metropolitan district for the Fall, and a Western tour is being booked for her to start in January with a Chicago recital. Her managers pre-dict a splendid future for her.

Eva Émmet Wycoff's bookings will take her as far as the State of Washington. Anna Otten, the American violinist, re-

turns for another tour and will especially concertize through the South and South-

Lorene Rogers-Wells, whom Mr. Dippel had engaged for the English production of "Quo Vadis," is a young soprano who is rapidly becoming popular.

Albert A. Weiderhold, the young Canadian bass-baritone and soloist at Dr. Parkhurst's church, has been booked for many appearances in Canada and will also appear with musical organizations in the East and Middle West.

We consider ourselves fortunate in having several splendid contraltos, Jane Lang-Graninger, of Pittsburgh; Margaretha Fultz and Marie Louise Biggers, the latter only recently having come under our man-

John Finnegan, Charles Hargreaves and



Frances Seaver, Representing the Kneisel Quartet, Mannes Recitals and Barrere Ensemble

Frank X. Doyle, tenors, will be kept busy throughout the season.

Paul Kéfer, who is first 'cellist of the New York Symphony Orchestra, will fill a great many engagements whenever his time allows it, and will also be heard in trio with Mme. Augusta Schnabel-Tollefsen, pianist, and Carl Tollefsen, violinist.

Antonia Sawyer's Rise in Managerial World

WITHIN two years Antonia Sawyer has established herself as a metropolitan manager of musical artists and singers.



Ryan Walker's Hurried Impression of the Genial (Though the Cartoon Doesn't Show It) M. H. Hanson

Her attractive offices on the third floor of the Metropolitan Opera House indicate prosperity. The surroundings are those of the woman of refinement, and all who have visited Mrs. Sawyer's offices depart feeling that she has chosen the right niche for her talent. However, Mrs. Sawyer attributes her success to encouragement from various

"Some years ago," said Mrs. Sawyer the other day, "I heard a sermon by the Rev. Minot J. Savage, a relative of mine, by the way, and in this address so eloquently delivered the minister said that he had often heard people say that they had done such and such things and were proud of them; these people forgot that they had had help, or, if they remembered it, failed to give credit where due. Mr. Savage, in continuing his sermon, stated that no one in the world ever did anything unaided; all are helped directly or indirectly by their fellows; it was impossible for any one to succeed alone."

Mrs. Sawyer said she recalls these words whenever she is unduly complimented. Mrs. Sawyer added that she desired to thank the managers and musical directors throughout the country who have engaged her artists and also the artists themselves for their sympathetic attitude toward her. Her list of attractions includes:

Kathleen Parlow, the violinist; Katha-

rine Goodson, the pianist; Ernesto Consolo, the Italian pianist; Philip Spooner, tenor; Ethel Altemus, pianist; Weber, violinist; Charlotte Guernsey, soprano; Louise Barnolt, contralto; Minna Kaufmann, soprano; Margaret Adsit Barrell, contralto; Adelaide Gernon Lewis, contralto; Emil Hofmann, baritone; Laura Combs, soprano; Rue Boals, basso and Vincent Czerwinski, baritone.

Help the Local Manager, Says H. Godfrey Turner

By H. GODFREY TURNER

ALTHOUGH I have only two artists on my list this season-Maud Powell and Arthur Van Eweyk-their bookings are so prolific that my office is working in full force arranging the details of their tours. I have found that specialization brings better results than opening my doors to all comers. I would rather undertake to present only two artists and make their seasons successful from every point of view than attempt to win satisfactory results by



H. Godfrey Turner, Who Represents Maud Powell and Arthur Van Eweyk

offering a miscellaneous assortment of talent, often running the danger of not pleasing those who engage and those who are

I believe in the local manager. He is the man whose interests must be watched carefully, for he determines in a large measure the growth, musically, of his town.

One of the grave dangers of the concert business in this country, to my mind, is the tendency to cut rates in the fees for artists. This does incalculable injury not only to the artist, but to the clubs and managers who engage them and to the public which pays to listen. An artist who, having established a reasonable value upon his or her services and holds to this standard, regardless of the temptations which are ever present, will ultimately be in greater demand and enjoy wider popularity than the one who continues to fill all engagements

that are offered. This is Miss Powell's eighth consecutive season in America, and I am glad to report that the prospects indicate that it will be her best season. As in previous years, she will appear in the principal cities from

coast to coast. Mr. Van Eweyk is a baritone of sterling qualities. He has had gratifying success in Europe this Summer, having appeared

only a few weeks ago as one of the soloists at the famous Bach festival in Eisenach, Germany. He is now being booked with many of the principal choral societies



Antonia Sawyer, Only Two Years a Manager, but Representing the Interests of Many Musical Celebrities

and orchestras and I have a number of recital engagements for him.

Waldemar Liachowsky will again act as Miss Powell's accompanist.

Mrs. Seaver Presents Chamber Music Players

FRANCES SEAVER, who has charge of the business connected with the Kneisel Quartet. The Mannes Sonata recitals and the Barrère ensemble, announces that the Kneisels are opening their twentyseventh season with an outlook that includes a series of from three to six concerts in New York, Boston, Chicago, Brooklyn, Philadelphia, Baltimore, Newark and other cities, and tours ranging as far South as Oklahoma City, as far north as Montreal and as far West as Denver.

Few changes have taken place in the Quartet's personnel, which now comprises Franz Kneisel, first violin; Julius Roentgen, second violin; Louis Svecenski, viola, and Willem Willeke, violoncello; and judging from the emphatic appreciation accorded by increasing audiences and critics of note. the artistic excellence of this little group and its value as a factor in musical development can no longer be questioned.

Those who have listened with deep enjoyment and genuine interest to former violin and piano recitals of David and Clara Mannes are glad to know their fifth season is beginning with every sign of suc-That their sympathetic and skilful rendering of this form of music has stirred appreciation and pleasure in many hearts has been proved by the large and growing audiences of their Belasco Theater recitals in New York, their Steinert Hall concerts in Boston and similar performances in other cities, as well as by the increasing demand for their services at colleges, schools, musical clubs and private musicales. They are now planning public recitals in Chicago, Washington and Philadelphia, in addition to the New York series.

Apart from the intrinsic value of Mr. Mannes's work additional weight is lent to his authority by his varied musical activities and his long affiliation with the New York Symphony Orchestra of which he is concert master. It was through this connection, moreover, that he met and married the sister of Walter Damrosch.

Mr. Mannes is director of the Music School Settlement, a movement which is not only attracting much interest but is accomplishing untold good in the spreading of musical education and the bringing of kindly and ennobling influences into many a harsh existence.

The Barrère Ensemble, the chamber music organization of wind instruments

[Continued on page 124]

CONTROLLE CONTRO

Quinlan International Musical Agency

1 West 34th Street

New York

New York: A. F. ADAMS

SOPRANOS

MARIE STODDART

TENORS

FREDERICK GUNSTER

BERRICK VON NORDEN

BEATRICE BOWMAN

LUCY MARSH

REED MILLER

London: THOMAS QUINLAN

LIST OF ARTISTS, SEASON 1911-1912

Mme. SCHUMANN-HEINK

Entire Season

VLADIMIR DE PACHMANN Farewell Tour of America. Entire Season

ZIMBALIST

Great Russian Violinist. Entire Season

CONTRALTOS

MARGARET KEYES NEVADA VAN DER VEER ROSALIE WIRTLEIN

BARITONES AND BASS

FREDERICK WELD

GWILYM MILES

FRANK CROXTON

REINALD WERRENRATH

FLORENCE HINKLE

Soprano. Entire Season

HERBERT WITHERSPOON Leading Basso Metropolitan Opera House

BACHAUS Pianist January to April

EVAN WILLIAMS Great Welsh Tenor. Entire Season

FANNIE BLOOMFIELD ZEISLER Pianist. Entire Season

CLARENCE WHITEHILL Baritone. Entire Season

MARIE NARELLE Celebrated Irish Balladist. Entire Season

ELENA GERHARDT

By special arrangement with Daniel Mayer of London

Germany's Greatest Lieder Singer American Debut January 9th

By Special Arrangement with Metropolitan Opera House Artists

Miss ALMA GLUCK, October, May, June 1912 Mme. LOUISE HOMER, May, June, 1912 PUTNAM GRISWOLD, May

By Special Arrangement with Mr. Andreas Dippel of Chicago Opera Company

Miss MAGGIE TEVTE, November and December Mr. JOHN McCORMACK, February 10th to April MARIO SAMMARCO, Entire Season

Fritz-BRUCH-Lucie Cello Violin

Novel Programs-Solos-Duetts

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Returning Round the World Tour From the Pacific Coast to the Atlantic Ocean. Opening in Vancouver, B. C., September 21st. Assisted by Virginia Root (Soprano) Nicoline Zedeler (Violinist)

KARL KLEIN, Violinist JULES FALK, Violinist

ADA SASSOLI, Harpist

INSTRUMENTALISTS

SARA GUROWITSCH, Cellist

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For Terms and Desirable Dates of the above Artists, immediate application is necessary

BOSTON OPERA COMPANY STRENGTHENED-NOVELTIES AND NEW SINGERS

Director Henry Russell's Plans Call for More Works in the French Repertoire, an Increased List of Principals and Larger Chorus—Weingartner's Visit—Max Fiedler's Last Year as Conductor of the Symphony Orchestra—Educational Interests Well Provided For—Many Recitals by World Celebrities.

By DELBERT LOOMIS '

BOSTON, Oct. 9.-As the prospect of the coming musical season in its widely diversified phases presents itself to the music-lover or the musician who gives the subject serious thought, the task of bringing to successful issue all of these many activities seems nothing short of stupendous. The ever-present demand for change, advancement, and improvement in our American existence is never more insistent than in the musical world. To satisfy the desires of those who produce, as well as those who enjoy music in its various forms, there can be no such thing as standing still; there must be improve-ment over the last and all previous seasons, and each year the fact becomes more patent that eternal vigilance is the inevitable price of success.

Boston, and throughout New England, managers are reporting a much larger booking of artists than ever before and various organizations are planning an unusual number of concerts of all descriptions. In Boston there will be a rather larger number of recitals by Boston artists, and the bookings of other soloists and organizations already concluded, show that there will be a larger number of these events than during the past two seasons. Apparently, having accustomed itself to the changed conditions brought about by the institution of a permanent opera company, Boston is once more in a condition to absorb not only the opera and symphony seasons, but a great number of individual musical events. Other and conclusive evidence of continued growth, musically, are contained in the recordbreaking registration of students this Fall at the two leading music schools of Boston, the New England Conservatory of Music, and the Faelten Pianoforte School.

New Operas, New Singers, New Conductors

The plans for the coming season at the Boston Opera House offer striking evidence of a disposition never to be entirely satisfied with present results, but constantly to strive for greater achievements. New operas, new singers, new conductors, additions to the chorus, ballet and orchestra with the re-engagement of some of the greatest favorites with the Boston public, and plans to produce again many of the standard operas, shows Director Russell's untiring zeal to make the Boston Opera unique in many of its features of success.

Special attention is to be given this season to the French répertoire which will assume a position of equal importance with the Italian, and there will also be the production of a Wagner opera with the distinguished conductor Felix Weingartner, and at least one other German opera. There will also be another production this season of Frederick S. Converse's "The Sacrifice" in somewhat altered form, the composer having worked the past Summer upon changes and additions, which make for the strengthening of places which seemed to him to present weakness.

The complete répertoire from which works of the season will be taken has already been published in Musical America, and it is sufficient at this time to note the operas which will be given their first performance at the Boston Opera House. These include in the Italian list Wolff-Ferrari's "Il Segreto di Susanna," Franchetti's "Germania"; of the French operas Debussy's "Pelléas et Mélisande," Au-bert's "Forêt Bleue," Massenet's "Wer-ther," "Saint-Saëns's "Samson et Daila"; and in the German, Wagner's "Tristan und Isolde." In addition to these operas which will be new to Boston Opera House audiences, there will be many of the old standard operas as well as some of the modern works. The first performance of the third season will take place Monday evening, November 27, and the opera will be Saint-Saëns's "Samson et Dalila" with Giovanni Zenatello, the tenor, and Mme. Maria Gay, mezzo, in the title rôles. The sterling qualities of these artists were highly appreciated last season, and they were among the first who were re-engaged for practically the entire eighteen weeks of the coming period of opera. Seventy-two regular subscription performances will be given, as in previous seasons, Monday, Wednesday and Friday evenings and Saturday afternoons. It is probable there will also be Saturday evening performances at popular prices and also Sunday evening concerts.

The Opera Company will give short seasons of opera in Springfield, Mass.

Portland, Me., and in probably two or three other New England cities during the Winter and Spring.

The list of French composers represented in the répertoire presents the modern French school in its various phases and represents its greatest writers.

the French operas. Through the courtesy of Sig. Mingardi, director of La Scala Opera, Milan, Mme. Galli has been added to the ballet as the first dancer.

Elaborate new scenery has been designed and painted by Pietro Stroppa, and in addition to this, special scenery for the

Interior of Symphony Hall, the Home of the Boston Symphony Orchestra. (Inset)
Max Fielder, Director of the Orchestra

Director Russell is reticent regarding his opinion of Aubert's opera, but his enthusiasm indicates that Boston may prepare itself for something in the way of a new sensation.

Mr. Russell has not only displayed a catholicity of taste in preparing the répertoire, but has also strikingly displayed his ability as a director in bringing together an altogether unusual list of world-famous artists; unusual in number, because of the fact that the majority are engaged only for short periods, and thus the Boston public will hear a variety of singers, practically unequalled in operatic history in America. The French section of the company has been strengthened as compared with last year and the excellence of the Italian list of artists has been main-

two German operas, "Tristan und Isolde," and "Hänsel und Gretel" and Debussy's "Pelléas et Mélisande" has been prepared by Professor Lefler of Vienna. The designs for the scenery of the latter opera have been personally supervised and approved by both the author and the composer of this opera. Additions have also been made to the costumes, both those which are manufactured in this city and others supplied by Messrs. Chiappa of Milan and Winternitz of Vienna.

The working agreement between the Boston, Metropolitan, Chicago and Montreal opera companies, which was in operation more or less last season, whereby artists were exchanged at times when convenient and desirable, will continue in force, and many of the stars of the other

ed tenor, who has been the leading member of the company for the past two seasonse does not appear in the prospectus for the reason that there has been a delay in signing his contracts for the season, but it is announced on excellent authority, that he will be here practically the entire season. Of the new sopranos, special mention should be made of Zina Brozia, Mme. Leblanc-Maeterlinck, Lucille Marcel and Johanna Morella. There are also many new names among the contraltos, tenors, baritones and basses. Of the latter, one who should make a special impression is Bernard Olshanski, a Russian, who is said to possess a remarkable voice.

There have been additions to the Opera House orchestra, including a first viola, first clarinet, first 'cello, first bassoon, and three first violins. Fifty-five members of the orchestra will take part in the Maine Music Festival in Bangor and Portland this week. General rehearsals for the opera will begin shortly.

Boston Opera House Bureau Organized

The establishing of the concert bureau of the Boston Opera House this season was a natural outcome of the great de-mand and large number of inquiries received during the past for members of the company, individually and collectively. The department has been placed in charge of Alexander Kahn, who was the very efficient press representative and personal manager of Mme. Lipkowska and George Baklanoff, the Russian singers, during the past two seasons of the opera. Mr. Kahn is a capable man in every respect and understands exactly what is required in the exacting position. The establishing of the bureau is for the purpose of facilitating the engagement of artists connected with the opera company by managers and others, and is not in any sense in competition with musical managements. Already a large number of concerts in the New England territory has been booked and these engagements represent women's clubs, colleges and other organizations.. The Boston Opera House orchestra will make a concert tour, largely through New England, this season, taking along as solo ists several of the noted artists of the company. It is expected that more than fifty concerts of this character will be given in New England and the educational value of this cannot be overestimated, for it will give people in the smaller cities and towns an opportunity of hearing the very finest music, produced in a thoroughly artistic manner.

Season of the Boston Symphony

The thirty-first season of the Boston Symphony Orchestra will open with the public rehearsal on Friday afternoon, October 6, and with the concert on Saturday evening, October 7, and will continue with the exception of seven weeks when the orchestra will be away, until Saturday evening, May 4. The Fridays and Saturdays that will be omitted are respectively November 10 and 11, December 8 and 9, January 12 and 13, February 2 and 3, and 23 and 24, March 22 and 23 and April 12 and 13. During the past five years the orchestra has been away but six weeks during the season but an additional western trip next April accounts for the difference this year.

Since the middle of last Winter, Charles A. Ellis, manager of the orchestra, has been busy arranging the list of soloists for the coming season. Fourteen of these will be visitors while three, Messrs. Witek, the concert-master, Noack, second concert-master, and Schroeder, the principal 'cellist, will be drawn from the ranks of the orchestra. The list has been made as comprehensive and representative as possible and it includes the principal singers and instrumentalists who will be available for such work. Several of them will be new to Boston while others will be well-known favorites.

The list of singers includes Mme. Schumann-Heink, Mme. Berta Morena, Mme. Alma Gluck, and Elena Gerhardt. It will have been four years since last Mme. Schumann-Heink has appeared here with the Symphony and the opportunity to hear her again under such conditions will be welcomed by her host of admirers in

Neither Alma Gluck nor Elena Gerhardt has appeared in Boston with the Orchestra and Miss Gerhardt's appearance here will be her first in America. Miss Gerhardt has figured largely in musical



The Boston Opera House, Now Entering Upon Its Third Year as the Home of Director Russell's Company

tained, while German singers have been especially engaged for the Wagner performances.

Opera Chorus Augmented

The chorus will consist this season of 125 singers, many new voices having been secured from the Paris opera houses, especially for strengthening the ensemble of

houses are likely to be heard in Boston during the coming season.

Constantino's Re-engagement

The list of artists given in the prospectus issued a week or so ago contains many new names and gives promise of what is in store for opera-goers this year. The name of Constantino, the distinguish-

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Mrs. Marion May CONTRALTO



SOLE DIRECTION



MARC LAGEN

500 FIFTH AVENUE, NEW YORK

CLIPPINGS

Mrs. May's singing of the queen's solos in the production of "Elijah" was marked by dramatic fervor and excellent enunciation. Her rendering of the famous air "O, Rest in the Lord," was one of the evening's best appreciated pieces of vocalism. Her voice is of rich, deep quality and is especially adapted to oratorio work.
"American" Waterbury, Conn.

The production of Mendelssohn's oratorio "Elijah" was an event of unusual interest. The soloists did excellent work. The singing of Mrs. May, who has a superb contralto voice, rich, sympathetic and effectively used, as especially well received.

"Smith College Weekly"

Mrs. May was even better in the evening than in the afternoon and her voice showed much strength and good control. Her air from "St. Paul" was well interpreted and she made an excellent impression. "Sentinel," Keene, N. Y.

Mrs. May's singing was marked by the lovely quality and admirable distinctness of enunciation, and also by a power and breadth, that makes her as distinguished as she is enjoyable among contraltos. "Globe" Boston, Mass.

The song recital given by Marion May proved to be one of the most delightful entertainments given here this season, and Mrs. May's beautiful contralto voice was never heard by a more appreciative audience. Her interpretation of "O! Mio Fernando," from Donizetti's "Favorita," was an excellent showing of the remarkable range and culture of her voice.

"Press" Middletown.

"O thou that tellest," the first air for contralto, was sung very dramatically by Mrs. May. Perhaps the singer was more pleasing to the audience in the familiar and beautiful "He shall feed His flock." But the soloist was heard to the best advantage in her last air, "He was Despised." Here the dramatic and appealing quality of her voice was displayed in an artistic rendering of the famous solo. "Republican" Waterbury.

The singing of Marion May, whose program numbers were Beach's "Scottish Cradle Song," Grieg's "Morning Dew" and Lalo's "Bondmaid" was an illustration of the correctness of the definition of singing, which is "the interpretation of the text." To sing a song requires a singing of the words, not simply to make beautiful sounds at the designated pitches. The writer did not previously know the text of the Beach song, but each word was so clearly enunciated that the full import of the song was imparted. Mrs. May's beautiful, resonant voice shows what mental acumen and indefatigable study rightly directed will accomplish. Her singing appeals alike to the emotions of the minds of her audience.





BOSTON OPERA COMPANY STRENGTHENED-NOVELTIES AND NEW SINGERS

[Continued from page 17]

circles in Europe during the past few years as a concert singer.

Alma Gluck, who is now one of the principal lyric sopranos of the Metropolitan Opera House, is not unknown in Boston where she has appeared in a choral concert.

The list of pianists includes the names of Katharine Goodson, Olga Samaroff, Wilhelm Bachaus, Harold Bauer, Rudolph Ganz, Josef Hofmann and George Proctor. The return of both Miss Goodson and Mme. Samaroff will be heartily welcomed in Boston. Miss Goodson, two or three years ago, made a most favorable impression here both at her appearances with the Symphony Orchestra and in her recitals. Of the younger pianists none has more friends and admirers in Boston than Olga Samaroff.

The list of violinists is as comprehensive in its way as the list of pianists and singers. It comprises Maud Powell, Kath-Parlow, Efrem Zimbalist, Anton Witek and Sylvain Noack. Kathleen Parlow made her début here toward the end of last season. Welcome will be the coming of that most admirable violinist, Maud Powell. Her position among the greatest violinists has been firmly fixed for many years. At her last appearance here she brought out the Sibelius Concerto and accomplished a tour de force with its stu-pendous difficulties. Many of her admirers here have requested Miss Powell to repeat this noteworthy work when she appears again with the orchestra, and it is most likely that she will do so, according to Mr.

The only 'cellist on the list is Alwin Schroeder, the justly admired principal of the 'cellist section of the orchestra.

Max Fiedler's Final Season

Mr. Fiedler's plans for the season are interesting. As is generally known, this season will be his last as conductor of the orchestra, his engagement ending next May. He is placing particular stress on two anniversary programs which he has prepared for the second and third con-certs, the second, the anniversary of the thirtieth birthday of the orchestra and the third, to celebrate the centenary of Liszt's birth. Curiously enough, these two anniversaries fall on the same day. Liszt was born on October 22, 1811 and the first concert of the orchestra was given in old Music Fall on October 22, 1881. His Liszt program, which will be played on October 21 and 22, includes the "Dante" symphony which has been played here by the Symphony Orchestra only twice, the two symphonic poems "Les Préludes" and "Tasso" and Rudolph Ganz, the soloist will play the E Flat Concerto.

For the thirtieth anniversary of the orchestra, which will be marked by a special program on October 13 and 14, Mr. Fiedler has placed three works which generally considered have been the greatest favorites in the orchestra's répertoire, the "Eroica" symphony by Beethoven, Schubert's "Unfinished" symphony and Brahms's Festival Overture.

The spirited bidding at the auction sale of seats for the season, which began Monday, September 25, showed a marked increase in demand. Seats for the rehearsals and for the Saturday evening concerts brought some record high prices, and it is evident from the bidders for the Friday matinée seats that these will constitute a rendezvous for Boston's most exclusive society and musical people.

During his stay abroad this Summer, Mr. Fiedler engaged two viola players, who are expected not only to add great strength to the viola section of the orchestra, but add distinction to the orchestra itself. One, Otto Hartman-Pauer, comes from Berlin and is one of a most distinguished musical family, being a grandson of Ernst Pauer, the famous pianist, composer and pedagogue, and a nephew of Max Pauer, the pianist. Mr. Hartman-Pauer comes from the Berlin Philharmonic Orchestram where for several years past he has been at the first desk of the viola section.

The other new member is S. Spoor, who hails from Amsterdam. Mr. Spoor has for the last several years been at the first desk of the viola section in the famous Amsterdam orchestra of which Mengel-

burg is the conductor.

The season of the Symphony this year will cover thirty-one weeks during which 118 concerts will be given in twenty-six cities. The usual ten performances will be given in New York on five evenings and five afternoons, one group being given each month in November, December, January, February and March. There will be five concerts each in Brooklyn, Philadelphia, Washington, Baltimore and Providence, R. I., eight in Sanders Theater, Cambridge, three each in Worcester, and New Bedford, Mass., and Hartford, Conn.

There will be two Western trips this season instead of one as heretofore, the first being taken the closing week in January and the second during Easter week. On these tours the cities visited will include Buffalo, Cleveland, Detroit, Indianapolis, Rochester, Pittsburgh, Schenectady and several others. One concert each will be given in Springfield, New Haven, Fall River, and Smith College, Northampton.



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Giovanni Zenatello, Who Will Sing "Samson" on the Opening Night

The soloists on the Southern tours will be Mme. Schumann-Heink in November, Kathleen Parlow in December, Josef Hofmann in January. In February there will be special orchestral programs in Providence, Baltimore and Washington and the soloists at the New York concerts will be Geraldine Farrar and Alwin Schroeder, and in Brooklyn, Bessie Bell Collier, violinist.

The Fall session at the New England Conservatory of Music opened September 21 with an increase of from 25 to 30 per cent. in the registration over last year at

a similar period, which was, up to that time, the largest in the history of this institution. The total registration last year was something over 2,800 pupils. With the large increase in enrolment this season it becomes necessary for the heads of the Conservatory to give serious thought to the question of building an addition to the admirably arranged school buildings on Huntington Avenue. This addition was made possible by the gift last Spring of about 12,000 square feet of land adjoining the present school property by Eben D. Jordan, president of the Conservatory board of directors. Mr. Jordan's gen-

erous gift is of a lot of land on the south side of the building and will make it possible to erect an addition to double the present capacity.

Henry Russell, Director of the Boston

Opera Company

Ralph L. Flanders, general manager of the Conservatory, announces that he now has under way plans which he hopes will result in beginning the construction of the addition this season.

"The addition will be the same height as the present building," said Mr. Flanders in speaking of the plans under consideration, "and in addition to containing some fifty or more class rooms, it will have a spacious assembly hall, which is now much needed for the social life of the conservatory, and there will also be a banquet hall and numerous other needed additions.

"Among the notable additions to the faculty of the Conservatory this year is that of Clayton Johns, the well-known composer and teacher, who has joined the pianoforte department. Another important addition is that of Bertha Draper King, who will establish a department of dancing in conjunction with the work in the operatic and dramatic schools.

The Opera School examinations for which opened last week, will have as its régisseur-general Raymon Blanchart, the well-known Spanish baritone, who has been a member of the Boston Opera Com-

pany since it was established. Arnaldo Conti of the Opera company will be conductor of the school and will have the assistance of other conductors, répetiteurs, and a full corps of stage managers, etc. One of the most important and practical features of the Opera School will be the ensemble work in which the members of the school who are rehearsing different rôles will have the advantage of the bal-



-Photo Copyright Aimé Dupont

Maria Gay, Selected to Sing in Opening Performance of "Samson et Dalila"

ance of the casts being made up with regular members of the Opera company. Pupils of the school, when they have demonstrated their ability to do so, will have an opportunity to sing with the Boston Opera Company, and may be called upon from time to time to sing small rôles for the purpose of becoming accustomed to stage surroundings and the stage work in general."

The Opera School of the Conservatory is particularly fortunate in securing the services of such an able man as Mr. Blan-

chart, who has, perhaps, one of the most extensive répertoires of any living baritone, the list of operas including more than fifty, and covering the widest range. Mr. Blanchart has sung in all the leading theaters throughout Europe, South America, and the United States. Mr. Conti's long experience in conducting opera has given him a position of unusual authority as an interpreter of the older as well as the more modern Italian, French and German schools. The session of the Opera School for the season 1911-12 will be from October 7 to April 16.

During the past Summer Director George W. Chadwick

of the Conservatory has practically completed the work upon his new symphonic poem "Aphrodite," written expressly for the music festival to be given at Norfolk, Conn., next June. Three years ago Mr. Chadwick prepared a choral piece expressly for the festival. During the Summer which Mr. Chadwick passed at his beautiful country home at West Chop on Martha's Vineyard, he made some additions to the music of "Everywoman" in preparation for the first performance of this interesting play in Boston, which is to take place during the coming season.

There will be eight concerts this season by the New England Conservatory Orchestra under the direction of Mr. Chadwick, and it is interesting to note that this is the tenth anniversary of this orchestra in its present form. It is probable an anniversary concert will be given in March, designed to show the répertoire which has been covered in the past. During the season, Mr. Chadwick also hopes to perform Parker's new work known as the "Yale Academic Overture," which was given its premiere at the Norfolk Festival last June. Possibly a new work by Henry Hadley will also be given.

The standards at the Conservatory are

constantly being raised, and this in itself, unquestionably, attracts many students. This year the course in harmony has been increased to two years instead of one year and a half, and there are now to be two sessions a year instead of one in counterpoint. The Conservatory is fortunate in having a faculty possessing that happy enthusiasm in the work which does not measure their efforts as so many minutes for so many dollars, but rather takes a vital personal interest in the progress and success of pupils. J. C. D. Parker is now class inspector emeritus, having completed many years of faithful service at the Conservatory.

Farrar and Clément Tour Under Ellis Management

Under the management of Charles A. Ellis, a tour of five weeks has been arranged for Geraldine Farrar and the distinguished French tenor Clément, with Frank La Forge as accompanist. The tour began in Albany, N. Y., the early part of this month and the cities to be visited will include New Haven, St. Paul, Chicago, St. Louis, Rochester, Worcester, Providence, Indianapolis, Louisville and Boston. These will be in the nature of joint song recitals, the singers each giving a group of songs and two or three duets. Mudgett's List of Concerts at Symphony and

Jordan Halls

The list of artists who are to appear under the local management of Louis H. Mudgett, manager of Symphony Hall, is as formidable as ever, and presents many new names as well as many old favorites.

The season will open Tuesday evening, October 10, in Jordan Hall with the Russian Countess Thamara de Swirsky in a series of dances with accompaniments by her own orchestra. She will give a second performance Thursday afternoon, October 12.

The first of a series of recitals by de Pachmann will take place in Jordan Hall on the afternoon of October 21 and on Sunday evening, October 22, Mary Garden and her company will appear in Symphony Hall. October 24 Charles Anthony, the Boston pianist, will give a recital in Stein-

ert Hall.

The New York Philharmonic Society with Mme. Gadski for a soloist will give a Wagner program in Symphony Hall, November 10, and this will be followed by a recital by Zimbalist, the violinist in Jordan Hall, November 14. November 12 Leonard Borwick will give a recital in Jordan Hill, and Harold Bauer will make his first Boston appearance the present season in Jordan Hall on the afternoon of No-

A series of concerts will be given by the Flonzaley Quartet, beginning December 7 in Jordan Hall. The other dates will be January 11 and February 29. Kathleen Parlow, the violinist will give a recital in Jordan Hall on the afternoon of December 13 and a series of song recitals will be given by Edmond Clément, the tenor, the dates for which have not been defi-

on January 8, Bachaus, the pianist, will play for the first time in recital in Boston in Jordan Hall. January 12 and 18, Miss Gerhardt, the soprano, will give recitals in Jordan Hall. November 17 and 18 Elmendorf, the lecturer, will begin a series of appearances including five afternoons and five evenings in Symphony Hall.

Arthur Nikisch and the Philharmonic Society will appear in Symphony Hall about the early part of April. The celebrated Toronto Choir of mixed voices will give a concert in Symphony Hall February 29 under the management of Charles A. Ellis, and Mr. Ellis also brings to Boston November 4 Geraldine Farrar and Clément, the tenor, in a joint recital.

Mrs. Helen Allen Hunt, the mezzo-contralto, will give a song recital during the early part of the season and there will also be a recital by Bessie Bell Collier, violinist.

The Faelten Pianoforte School An Exceptional Institution

Among Boston's many and varied educational institutions the Faelten Pianoforte School, which has just opened its fifteenth season, occupies a position of pre-eminence, brought about very largely by the singularly effective methods of instruction, which have come to be known and designated as the Faelten system of music teaching. Through graduates and certified teachers this system is now being carried on successfully in every State in the Union, in Canada, Mexico, Japan and in other foreign countries and has been introduced extensively through Convents of the Sisters of St. Mary in Massachusetts, Texas and Canada, and Sisters of St. Joseph, representing institutions in various parts of New York State. This school was founded in 1897 by Carl

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Mr. Hahn

The HAHN



Mr. Cole



QUARTETTE



4 Concerts Witherspoon Hall, Philadelphia



3 Concerts Germantown TOUR OF THE New England States MAY-JUNE 1912

WHAT THE PAPERS SAY:

"Good intonation, unanimity of attack and expression and commendable verve characterized the work of the quartette throughout the evening."—New York Musical America.

"Frederick Hahn and his associates proved themselves players of sterling worth."—New York Musical Courier.

"The concerts given by the Hahn Quartette have come to be regarded as events of real importance by local music lovers, who find enjoyment in chamber music of the highest class."—Philadelphia Evening Bulletin.

The Hahn Quartette is a combination of artists, and their renditions for finish of execution, perfect shading and phrasing, depth and breadth of expression and feeling were simply superb."—Allentown (Pa.)

"The playing of the Hahn Quartette showed a fine sense of ensemble, and a notable co-operation of the various instruments."-Philadelphia Evening Telegraph.

MONG the organizations in America that have won a prominent place in the musical world, the HAHN QUARTETTE, by careful and painstaking work, has become an important factor. The personnel has been selected from among Philadelphia's leading instrumentalists, and, after most conscientious rehearsing during a period of ten years, these gentlemen have prepared a répertoire that covers, practically, the entire quartette literature.

Most flattering success has been met by them, not alone in their yearly series of concerts in their home city, but also abroad, having appeared in many cities.

A combination of this character is so complete in itself that it is not necessary to have the assistance of another artist, thereby making it feasible to present an attractive programme at a rather moderate fee, which should appeal to all those desiring a chamber-music programme.

WHAT THE PAPERS SAY:

"All of the numbers were beautifully played and well received."—Orange (N. J.) Chronicle.

"The programme was made up of modern music, and in its interpretation the members of the quartette, singly and as a body, easily demonstrated their superior ability as musicians."—Pennsburg (Pa.) News.

"Every number scored a decided triumph."—Atlantic City Daily Press.

"The entire programme received a genuine chamber-concert reading, refined, well colored and beautifully accentuated." Norristown Daily Herald.

"The Hahn Quartette players showed the artistic skill and finish which they never fail to display."-Philadel phia Evening Bulletin.

"The Hahn Quartette is doing deal toward fostering the love of chamber music in the people."—Philadelphia Record.

"The Hahn Quartette is an excellent organization, which does good work for art's sake."—Philadelphia Inquirer.

"Of the Quartette only terms of the highest commendation can convey an adequate idea of the excellence of their work."— Lebanon (Pa.) Report.



Mr. Meyer

SOLE DIRECTION

MARC LAGEN

500 Fifth Avenue

NEW YORK CITY



Mr. Schmitz

BOSTON OPERA COMPANY STRENGTHENED-NOVELTIES AND NEW SINGERS

[Continued from page 19]

Faelten, who is the director, and his associates, Reinhold Faelten and Mrs. Marie Dewing Faelten, all three of whom are still very actively engaged in the conduct of the school, and who are now assisted by a large corps of instructors. Carl Faelten heads the graduate department, Reinhold Faelten the theoretical department and Mrs. Faelten is principal of the children's department.

The curriculum covers a wide range of subjects, although instruction in pianoforte playing forms the center of the work, as the name of the school implies. Regular four years' courses of study are offered, and the majority of students pursue one of these courses, in which private lessons are combined with class instruction. The broad scope of the Faelten system aims to instil into all the pupils intelligent appreciation of music in general and the general elevation of the musical culture of the individual. It is the purpose of this system to mould the various branches of music instruction, such as theory, and technic into one effective and successful whole.

The registration of pupils has constantly increased since the beginning and the enrolment for the season just opened will be considerably above the 1000 mark. The director of the school is particularly well and favorably known as a pianist, and his recitals and his weekly interpretation lessons or lecture recitals as well as his more formal recitals during the season are most important features of the school year. Frequent recitals by pupils take place during the school year, and these add greatly in the development of the instruction. Faelten Hall is one of the finest small recital halls in the city, being possessed of especially fine acoustic properties, and a unique and excellent system of ventilation upon which the school has spent hundreds of dollars.

Pitt Parker, Musical Manager, Offers Strong List of Artists

Pitt Parker, manager of the Adamowski Trio and Mme. Szumowska the pianist is entering more and more each season into the department of high class musical management, and has booked for the coming season many excellent engagements for a particularly strong list of artists. Mr. Parker is featuring such well-known soloists as Schuecker, harpist of the Boston Symphony Orchestra; Carl Barleben, the violinist of the same organization; Clara Sexton, the soprano; Carl Webster, 'cellist; and Boston Philharmonic Orchestra Club, programs for which are arranged under the direction of A. H. Handley. Mr. Parker has had wide experience in management and he also knows from personal stage experience the de-mands of the public from one who starts out to entertain.

In speaking of his plans, Mr. Parker said: "I believe the strictly musical field of management has been neglected in Boston and it is my ambition to bring Boston and Boston artists more extensively before the public throughout the East, and to do something for these artists in the Western field as well."

Mr. Parker has the clean-cut convincing manner of the successful manager and a prosperous future for him seems assured.

Mollenhauer Resumes Coaching

Emil Mollenhauer, the distinguished director of the Handel and Haydn Society, Apollo Club, and other organizations is at home again in his attractive apartments on Huntington Avenue, after a Summer spent at various country places along the coast, and during which he conducted Stewart's Military Band at Willow Grove, Pa., for a series of concerts in July. Mr. Mollenhauer has resumed his work of coaching, and has received an unusual number of applications from professionals, who are desirous of securing his valuable assistance in preparation for appearances in oratorio and opera.

Mr. Mollenhauer's artistic temperament finds expression in other directions as well as music. He is a great lover of antiques in furniture, glass and pottery and is an authority on this subject. During the Summer he and Mrs. Mollenhauer have picked up some rare bits of English antiques, including a quaint old four-poster bed, which dates back to the early part of the 19th century. It is of the Sheraton type and goes well with an old English high boy, a dish-top table, and a curious old Empire desk of mahogany with inlaid satin wood.

Handel and Haydn and Apollo Club Dates

The dates of the Handel and Haydn concerts are as follows: "The Messiah" will be given December 17 and 18, Bruch's "Arminius" February 11, and Mendels-

sohn's "Saint Paul" Easter Sunday. Soloists have not all been engaged yet for the concerts, but for the two "Messiah" performances they will include Florence Hinkle, soprano; Pearl Benedict-Jones, and Christine Miller, contraltos; Reed Miller, tenor; and Frederick Weld and Arthur Middleton, bassos. Up to the present time only one soloist has been engaged for the Easter concert: Jennie F. W. Johnson, contralto, and none of the soloists has been engaged for the midwinter performance. The new secretary



George W. Chadwick, Director of the New England Conservatory of Music

of the Handel and Haydn Society is Charles A. Call, succeeding Leslie Storrs, who died during the year.

The Apollo Club will give four concerts during the season in Jordan Hall November 7, December 19, February 6, and a date in April after Easter not yet fixed. Several new works will be performed and the programs will be of a miscellaneous nature as usual.

Of the soloists who will assist the Apollo Club at concerts this season are Bessie Bell Collier, violinist, who will appear at the February concert, and Reed Miller, the tenor, who has been engaged for the first concert in November.

Cecilia Society and People's Chorus

The Cecilia Society, Arthur Mees conductor, will give two concerts in Symphony Hall January 25 and March 21, and will have the assistance of players from the Boston Symphony Orchestra. There will also be soloists who have not yet been engaged. At the first concert the work to be performed will be "The Damnation of Faust." The Cecilia concerts this season will be given under the management of Charles A. Ellis.

Two concerts will be given by the People's Choral Union as usual this season, but the works to be performed and the soloists have not yet been announced.

Hood Succeeds Wonson

E. G. Hood, conductor of the Manchester (N. H.) Choral Society and conductor of the MacDowell Memorial Festival, at Peterboro, N. H., last Summer, has been elected conductor of the Lawrence (Mass.) Choral Society to fill the position formerly held by Arthur S. Wonson, who died last July. Definite plans as to works to be performed have not yet been made. Mr. Hood and Mrs. MacDowell will meet later this month to discuss plans for the festival to be held in Peterboro in August, 1912.

Mrs. Hunt to Give Recital

Helen Allen Hunt, mezzo-contralto, reopened her attractive studios in the Pierce Building October 1, after a Summer in which she combined pleasure and work. She enjoyed a motor tour through the Catskills and passed a month as a member of the music colony at the Summer home of Isadore Luckstone. She did considerable work in preparation for her Boston recital, which is to take place in November.

Mrs. Hunt has collected several choice bits of antique furniture during the Summer with which to aid in the decoration of her studios. She has acquired, among other attractive things, an old Windsor and a Chippendale chair, a gate-leg table 200 years or more old; also old vases and several ancient candlesticks add in the scheme of decoration, but one of the most interesting things is a poster announcement of a choral concert to be given under the direction of John Wilde, a great uncle of Mrs. Hunt, in Weymouth, in November, 1850. Mr. Wilde was, in his day, the leading teacher of the South Shore.

Stevens in Larger Studios

Charles B. Stevens returned from his Summer vacation about three weeks earlier than usual to supervise the completion and furnishing of his new cement house, which has been under construction all Summer at Riverton-on-Charles, one of Boston's latest and prettiest suburbs. Mr. Stevens is taking a larger studio in Steinert Hall this year, where he is making early bookings of both old and new pupils. His talented pupil and assistant teacher, Harriett C. Westcott, returned from her home in Waterville, N. Y., last month. She has a splendid contralto voice and is a skillful accompanist, and her services have been in unusual demand this Summer. Miss Westcott and John R. Jones, the well-known Brockton baritone of the Porter Church choir, who has studied with Mr. Stevens for the past seven years, gave a concert-recital in Waterville Opera House in July, which was a splendid success.

Mr. Cartwright to Tour Europe

Earl Cartwright, Boston's successful baritone soloist, expects to spend several months in Europe during 1912 and is now making plans for an active season in Boston. He spent the Summer at his former home in Indiana and before leaving for Boston gave a recital in Portland.

Mr. Loud Composes New Anthem

This past Summer John Hermann Loud, the concert organist, has composed several pieces for organ, a couple of piano pieces and an anthem, "The Lord Is My Rock," which he intends to introduce in the early Fall. This season he will give his series of ten free organ recitals in First Baptist Church, Newton Centre, as usual. He expects to give a large number of recitals outside his own church. In the latter part of the Winter Mr. Loud will give a lecture on "The Evolution of Church Music" before the Woman's Social Science Club



Emil Mollenhauer, Director of the Apollo Club of Boston and Other New England Choruses

of Newton. Mr. Loud always does a great deal of teaching and his time is well occupied from October to July.

Mr. Driscoll, Director of Sanctuary Choir

J. Francis Driscoll, director of the Sanctuary Choir at the Cathedral of the Holy Cross, has entered upon his season's work after a Summer in the country. The choir composed of boys and men is one of the most celebrated in this part of the country, and its organization dates back to Christmas Eve, 1870. The choir sings all of the services a cappella and its Holy Week music has always been famous. Mr. Driscoll has had wide experience in the training of boy singers, and the present exceptional success of the choir's work is undoubtedly due to his care in recruiting and in preparing the singers. Mr. Driscoll was a pupil for many years of the late B. J. Lang and studied the organ under Whiting. He now teaches piano and organ, as well as giving attention to the training of the young voices. He is now giving attention to the re-cataloging of the extensive and very valuable library of 225 volumes, which is the property of the cathedral. Mr. Driscoll has reopened his studios at No. 6 Newbury street.

Miss Brazeau's Successful European Tour

Marie Thérèse Brazeau, the pianist, has resumed her teaching in Symphony Chambers after a most successful tour of Europe, during which she played in several important cities, including Paris, where she gave several recitals. In speaking of her playing in Paris, Comædia, a leading musical journal of that city, complimented her especially upon her brilliant success with Saint-Saëns and other French composers, as well as Chopin and Liszt. To quote: "Miss Brazeau's playing is notable for a tone quality of rare superiority, delicacy of touch and remarkable virtuosity." Miss Brazeau's other appearances



Ralph Flanders, Manager of the New England Conservatory of Music

included cities in Holland, Belgium and England.

Mrs. Child Opens Studios

Mrs. Bertha Cushing Child, the contralto and teacher, has rearranged and enlarged her artistic studios in the Lang Building for the coming season. She will resume her teaching at Quincy Mansion School and also at Miss Windsor's school in Longwood. Mrs. Child spent a large part of the Summer at Manomet on the South Shore, and returned with abounding good health and enthusiasm for the season. She has a number of concert and recitals engagements already booked and others in prospect.

Training in Criticism

[Frederick C. Perry in The Musician]

Every student of music should attempt to pass judgment of some kind upon the compositions he studies and upon every performance he hears. Pupils must be encouraged to engage in criticism. But here again they must be assisted by their teacher to criticise aright. A vast amount of the musical criticism that is being practiced, in private conversation by students of music, and by pianists and musical people in general, is not only unwise but injurious not only to those who are criticised but to those who indulge in the criticism as well. Criticism is a means of education, but only when it is properly directed. Few of the many so-called critics know how to criticise. The critic is properly a judge. be a critic should always mean, first, ability to listen intelligently; second, ability to pronounce a fair, impartial, broad opinion; third, there must be no evidence of conceit and no spirit of rivalry. Listening to music in order to criticse it does not mean listening in order to pull the performer's part all to pieces, or to make a display of how much greater is the knowledge possessed by the critic than that possessed by the performer.

English Publication of American Music

As evidence of the growing popularity in England of America's foremost composer may be accepted the arrangement, by C. Charlton Palmer, organist of Canterbury Cathedral, England, of transcriptions for the organ of six of MacDowell's most charming pieces, "Nautilus," "A Sea Song," "Romance," "Meditation," "Melodie" ("To a Water Lily"), "In Nomine Domini." The publisher is Arthur P. Schmidt. Thousands of American organists who believe in giving the public what it wants to hear will welcome this announcement. Works by Foote, Whiting and other American composers are included in "Twenty Preludes and Postludes," issued by the same publishers.—

New York Evening Post.

Max Rabinoff's company of Russian dancers headed by Michael Mordkin will fill a long engagement in London at the close of their American tour.



CLARENCE ADLER THE GREAT AMERICAN PIANIST

Sole Direction Marc Lagen



THE ZOELLNER QUARTET IN AMERICA, MARCH, APRIL and MAY, 1912

Sole Direction Marc Lagen

AMERICAN IDEA PREDOMINATES IN CHICAGO'S MUSIC PROSPECTUS

Large Number of Native
Singers Engaged for
Opera Company=Opera
in English to Be an Attractive Feature=
Manager Dippel
Promises Some Interesting Novelties

By CHARLES E. NIXON

CHICAGO, Oct. 7.—Within the next eight months Chicago, in addition to being entertained by her own grand opera company and her own Theodore Thomas Orchestra, will welcome five other operatic organizations of assured merit, eight large orchestras, numerous lesser musical organizations, as well as every musician of note on this side of the ocean.

Orchestra Hall has been solidly booked for musical affairs, while the Theodore Thomas Orchestra will give fifty-six symphonic concerts. The managers, Messrs. Wessels & Vogeli, have arranged for Sunday afternoon recitals by notable musical stars, while the Sunday Evening Club will give a series of musical programs, Marion Green, the director, having enlisted a choir of eighty, selected from the leading church singers of the city.

F. Wight Neumann will present his musical coterie at the Studebaker Theater on Sunday afternoons, and it is understood Music Hall is well booked by Samuel Garton and others with local musical affairs

The cosy Whitney Opera House, formerly Steinway Hall, according to Manager Frank Pearce, has been secured for a number of musical happenings; the beautiful Baldwin warerooms will be the scene of many recitals, and Antonio Frosolono, the new director of the orchestra at the Illinois Theater, has organized a fine quartet, and this house will have many choice Sunday musicales during the season. George Hamlin and others will give recitals in the Grand Opera House on Sunday afternoons, and many desirable bookings of this nature are reported for the Ziegfeld Theater.

There have been rumors afloat that Chicago is to have a new musical auditorium like the famous old Central Music Hall, to be located on Michigan avenue. There is no doubt that such an institution would be a profitable investment. The popular Sunday afternoon concerts under the direction of Cleofonte Campanini will be continued during the opera season at the

Carl Reschke, the general director of the local German singing clubs, reports that 150 of these organizations will be active during the season.

The Apollo Musical Club will give its usual series of concerts at the Auditorium under the direction of Harrison Wild; likewise the Mendelssohn Club in Orchestra Hall, the Madrigal Club and the Musical Art Society promise to add to the gaiety of the season. The Amateur Musical Club promises several public recitals in addition to the weekly offerings for members, and the Chicago Chamber Music Society gives Saturday morning recitals. In addition to the regular series of the Thomas Orchestra, the Kneisel Quartet, Steindel Quartet and Flonzaley Quartet, Chicago will have the New York Symphony Orchestra, under the direction of Walter Damrosch; the new Philharmonic, under the direction of Josef Stransky, and probably the Russian Symphony Orchestra, not to remark the visit of the Balalaika Orchestra, under the management of Max Rabinoff. The Minneapolis Orchestra, under the Oberhoffer bâton; the Cincinnati Orchestra, the St. Louis Orchestra and the London Symphony Orchestra, under the leadership of Arthur Nikisch. Various musical schools, in addition to their concerts, are arranging to do opera during the coming season, which, all in all, promises to be the busiest that has ever engrossed local attention.

The Chicago Opera Company

Financially the success of the Chicago Grand Opera Company has already been assured, and it is promised in the matter of representation, interesting variety in répertoire and value in artistic ensemble the coming season will be superior to its notable predecessor. The Auditorium has been rearranged and improved, beautified with an additional row of boxes, while the equipment of the stage will be equal to all demands. The subscription is considerably larger than last season. In the arrange-



Interior of the Chicago Auditorium, Showing the New Double Horseshoe Constructed for This Season

ment of the répertoire the subscribers are assured of at least five novelties. Cleofonte Campanini is to be the general

Cleofonte Campanini is to be the general musical director, and the list of conductors will further include Dr. Alfred Szrendrei (for the German operas), Marcel Charlier, Ettore Perosio, Attelio Parelli and Raymond Roze.

The roster of the singers is particularly interesting as embracing many Americans. It is probable that others will be engaged. At present there are ten American sopranos:

Agnes Berry, a beautiful Chicago girl; Marie Cavan, Alice Eversman, the Washington soprano; Rachel Frease-Green, formerly of Canton, O.; Olive Fremstad, from the Metropolitan Opera Company; Charlotte Guernsey, the young New York singer; Jane Osborn-Hannah, of Chicago; Mabel Riegelman, of California; Minnie Saltzman-Stevens, the Wagnerian singer, formerly of Bloomington, Ill., and Carolina White, of Boston.

The only American contralto engaged is Eleonora de Cisneros, who was in the company last year, and is at present with the Melba Opera Company in Australia. She rejoins the company here early in the

Mezzo-Sopranos and Contraltos: Louis Berat, Eleonora de Cisneros, Giuseppina Giaconia, Jeanne Gerville-Réache and Maria Wittowska.

Tenors: Amadeo Bassi, Francesco Daddi, Charles Dalmorès, Mario Guardabassi, George Hamlin, Ellison van Hoose, John McCormack, Emilio Venturini, Edmond Warnery and Dante Zucchi.

Zucchi,
Barytones: Alfredo Costa, Armand Crabbé, Hector Dufranne, Nicola Fossetta, Frank Preisch, Maurice Renaud, Mario Sammarco, Frederich Schorr and Clarence Whitehill.
Bassos: Berardo Berardi, Gustave Huberdeau, Pompilio Malatesta, Constantin Nicolay, Michele Samperi and Henri Scott.

As last season, there will be a number of "guest appearances," in exchange of stars with the Metropolitan Opera and the Boston Opera Company.

Manager Dippel in Chicago

Andreas Dippel, the general manager of the opera company, after five months in Europe in search of novelties and singers, made the following statement to MUSICAL AMERICA last week:

"We have seven or eight novelties, a fine selection of standard works and a number of Wagnerian operas, and we will give Theodore Thomas Orchestra an Important Factor in Middle West's Musical Development--Choral Societies Plan Active Campaigns--Celebrities to Appear in Concert

these we have a fine lot of native singers who will speak for themselves in no uncertain fashion.

"I have been informed that the subscription for this season is already \$70,000 more than last year, which indicates local interest and support. All of the operas this season will be given with fresh new costumes and fine new appropriate scenic surroundings. We have a new Wagnerian director in Dr. A. Szrendrei, a Hungarian, who has been highly approved in Ham-burg. I have not forgotten the ballet, for that is to be a more important feature than ever. Rosa Galli will be a première, and learn that a good start has been made for securing and training a local ballet. If this detail compares in excellence with the Chicago chorus contingent that I heard rehearse under the direction of Chev. N. B. Emanuel to-day, I shall be indeed gratified. Luisa Tetrazzini will appear here in Italian operas, and we will have exchanges with the Metropolitan and Boston Grand Opera companies; so that, outside of our own splendid enlistment, great stars will not be lacking to grace an ensemble that we promise shall be notable."

Chicago as a Booking Center

Chicago, as a starting point for musical attractions, is more than usually active this season. Impresario L. E. Behymer, of the Pacific Coast service, recently remarked this city as the strategic point for the launching of such enterprises. The Redpath Musical Bureau has strongly fortified this work and the concert tour of Charles W. Clark has been solidly booked, in addition to many other important recitalists.

Fred Pelham declares there is a heavy demand for the Bruno Steindel Quartet and other musical personages under his direction, while Harry Culbertson announces that he has made nearly two thousand bookings for the coming season. This enterprising manager, in advocating Chicago as a starting point for musical attractions, declares that Eastern managers in their trips prefer to take in merely the large cities of the West, leaving to their agents hundreds of places of size and importance where music is desired and supported.

Mr. Culbertson further remarked: "I get my dates by striking the places where Eastern competition does not touch. An instance: If Detroit desires an artist, I make arrangements to book the artist in intermediate places, even if the fee is not so large, the average coming up through the several engagements, instead of doing the one long jump uninterruptedly. Our list is chiefly American artists, and we necessarily have to make some concession in large centers where they think that the European reputation is absolutely necessary."

The Theodore Thomas Orchestra

The name Theodore Thomas has been indissolubly associated with the history of music in Chicago. The late Theodore Thomas first came to Chicago under the direction of the late George B. Carpenter, and afterwards continued his musical ministration for many years under the man-agement of Milward Adams. The Summer night concerts began at the Exposition Building in this city in 1875, but were discontinued and not resumed until 1880, and continued regularly year after year, except 1884, until 1891. In that year he brought his orchestra to Chicago for good, and it was renamed the Chicago Orchestra. It then remained here and kept on growing and strengthening until 1904, when Mr. Thomas passed away in the very heyday of his prime. Since that time the great organization has continued to perpetuate the splendid ideals formulated by its progenitor, under the direction of Frederick A. Stock.

C. Norman Fay writes: "Literally, we Chicagoans Summered and Wintered with Theodore Thomas for five and twenty years, and we loved him well. His work and his spirit abide with us still; and, please God, they always shall.

"I became personally acquainted with Mr. Thomas in 1881, and the acquaintance ripened into intimacy. One day in 1889



General Director Dippel (on the Right) and Musical Director Campanini, of the Chicago-Philadelphia Opera Company, at Carlsbad

year. Maria Wittkowska, a Pole by birth, who has spent all her life in this country, is another contralto, while an associate in this list is Rosa Olitzka, the Chicago contralto. George Hamlin, the Chicago tenor, will appear in "Natoma," and Ellison Van Hoose, of Tennessee, is another native tenor.

Among the American baritones are Frank Preisch, who sang the rôle of the half-breed in "Natoma" last year, and Clarence Whitehill from the Metropolitan Opera Company. Henri Scott, formerly of the Manhattan Opera House, is the American in the list of six bassos.

Here is the complete list:

Sopranos: Agnes Berry, Marie Cavan, Jenny Dufau, Minnie Egener, Alice Eversman, Rachel Frease-Green, Olive Fremstad, Johanna Gadski, Mary Garden, Charlotte Guernsey, Jane Osborn-Hannah, Mabel Riegelman, Maria Roberto, Minnie Saltzman-Stevens, Luisa Tetrazzini, Maggie Teyte, Carolina White and Alice Zepilin.

operas in English and German as well as French and Italian. The season will open with 'Samson et Dalila' of Saint-Saëns. Victor Herbert's 'Natoma' has been modified and improved by the composer, and 'Hänsel und Gretel" will be given in English. Attelio Parelli's opera, 'The Quarreling Lovers,' will be given under the direction of the composer (one of the conductors of the Chicago company); Nougue's's 'Quo Vadis?' will be given in spectacular style, and two new works, Wolf Ferrari's 'The Secret of Suzanne' and The Jewels of the Madonna,' will be included. 'The Juggler of Notre Dame' will present Mary Garden in one of her famous creations, and she is also likely to be heard as 'Carmen.' Maggie Teyte, the new prima donna, will alternate French operas with Miss Garden, and Jennie Dufau, a coloratura soprano, is another de-cided artistic acquisition. In addition to

[Continued on page 25]



CHARLES HACKETT

The Greatest of the Younger American Tenors

PRESS COMMENTS

ALBANY MAY FESTIVAL

Charles F. Hackett, who won his way to the hearts of the Albany public on Monday night as the Steersman in "The Flying Dutchman," sang the tenor part with the same musical insight and charm of voice as he displayed at the first concert.

-Nickerbocker Press.

ALBANY MAY FESTIVAL

Charles F. Hackett, although perceptibly nervous near the crisis of his solo, was the soloist of the evening both in opportunity and achievement. He is clearly in the ascendant.

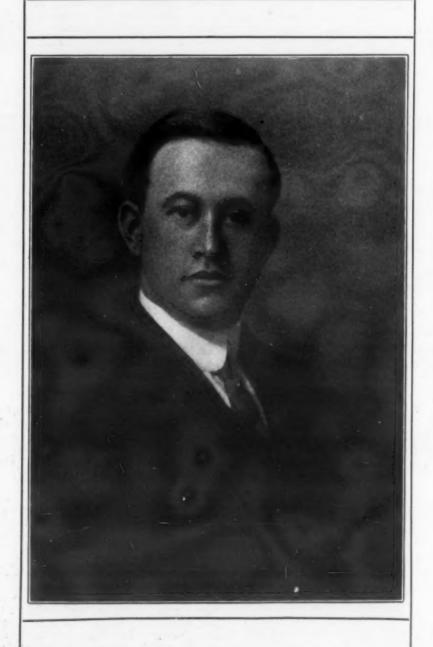
ALBANY MAY FESTIVAL

Charles F. Hackett, the tenor, fresh from his Providence, R. I., successes, was another happy revelation, a singer of exceptionally rich and flexible tenor, very much the artist, young and of good presence, whose love song in the first act in the rôle of the Steersman was delightfully sung.

-The Argus.

Sole Direction, Marc Lagen,

500 Fifth Avenue



ARTHUR HACKETT

Lyric Tenor

"One of the few of the really good American lyric tenors"

Sole Direction, Marc Lagen, 500 Fifth Avenue

AMERICAN IDEA PREDOMINATES IN CHICAGO'S MUSIC PROSPECTUS

[Continued from page 23]

I met him on Fifth avenue, and we turned into the old Delmonico's. He looked worn and worried, and I asked him why. There were reasons enough. There was mortal illness in his home; the American Opera Company, that short and melancholy chapter of good music and bad management, had swept away his savings; and, almost worst of all, he had been obliged to give up his own permanent orchestra. To use his own words: 'I have had to stop engaging my men by the year, and now I play with scratch orchestras. order to keep my old orchestra together I always had to travel constantly, Winter and Summer, the year round, and year after year. Now I am fifty-three, too old to stand the traveling. New York alone cannot support my orchestra, so it has had perforce to be disbanded. I do not mean that my business has gone; I can make money enough, it is not that. It is the standard! The only artistic work I am doing now is with the Philharmonic; but that is a voluntary association of musicians whose members elect me director. They



Frederick A. Stock, Conductor of the Theodore Thomas Orchestra

are my lifelong friends, and they, too, are growing old. Many of them can no longer do good work; but I cannot turn them out, even if I would. The standard of the Philharmonic, even, is falling. I know it now; in a year or two the critics will know it; then the public will know it, and that will be the end of Theodore Thomas.'

"For a moment, so bitter was his tone, I had nothing to reply; but finally I said: 'Is there no one, no rich and generous man, to do here in New York as Major Higginson has done in Boston—keep your orchestra going, and pay the deficit?'

"'No one,' he answered. 'I have told them often, those who say they are my friends, that for good work there must be a permanent orchestra; and for a permanent orchestra which will not pay there must be a subsidy. My work is known; I am old now and have no axe to grind. But they do not care. They think I have always kept the body and soul together somehow, and that I always will—that I have nowhere else to go. They treat me as a music merchant, a commercial proposition, subject to the laws of supply and demand'

"My thoughts went back to those ten years of Summer night concerts, and to some powerful and devoted friends of Thomas and his music at home, and I asked: 'Would you come to Chicago if we could give you a permanent orchestra?' The answer, grim and sincere, and entirely destitute of intentional humor, came back like a flash: 'I would go to hell if they gave me a permanent orchestra.'

"Well, Chicago has always resembled the West end of the next world in this, among other things, that it is wide open to good company. And then and there were roughed out in talk the general principles of an agreement under which the Theodore

Thomas Orchestra has lived, noved and had its being in that city for eighteen years."

One of the most valued possessions of the orchestra might also be called a legacy of its founder, namely, his successor, Frederick Stock, for ten years one of the viola players, and during the last two years of Mr. Thomas's life his understudy and assistant director. One of the most extraordinary things in Thomas's long career-he was over fifty years before the public, and left over ten thousand printed programswas that he never missed a single performance, and never was late but twice, both times because of railway washouts. The fact speaks volumes for his physical strength and mastery of detail. Knowing that these could not last forever, for several years before his death he looked for a younger man to whom he might transmit the traditions of good art as he held them, and he was attracted by Mr. Stock's exceptional ability as a composer (in some works submitted for Thomas's criticisms) and by his charming personality and serious character. Still continuing to play the viola as a regular thing, Mr. Stock was occasionally called by Mr. Thomas to the conductor's desk at the Chicago concerts, and finally was appointed by him assistant director, in full charge of the orchestra when upon the road, after which Thomas traveled no more himself.

At the commencement of the season of 1903-4 the doctors warned Thomas that his heart was defective, and might fail at any time if he kept on conducting; but he decided to work through the season, if possible, in order to break in the musicians to the changed conditions sure to be found in the new hall then approaching completion. Two weeks after its opening, in the midst of the hard work of that breaking in, aggravated by bad weather and damp walls, illness came in the form of pneumonia, and Thomas passed away at the very height of his artistic powers.

Fortunately Providence had predestined a man to take up the bâton of the great dead conductor, and the eminent capability of Frederick Stock as a master musician, as a master of men—one thoroughly imbued with respect for the traditions of the classics, and alive to the value of meritorious novelty, with due regard for the native composer—has advanced the Theodore Thomas Orchestra upon safe, sane, broad lines as one of the foremost musical organizations of the world.

Many Varied Attractions at Orchestra Hall

Although Orchestra Hall was originally erected as the home of the Theodore Thomas Orchestra, it has, in its comparatively brief life up to date, served a most important service for a variety of attractions. It was designed in a measure to replace the famous old Central Music Hall, and while all of its environment is high class and erected especially with the view of serving the interest of music, it has been far more versatile in its function. The patronage, as well as the tariffs, are enormously

that the annual receipts for music in this house are greater than in any other similar hall in the world. The first concert was given in this house December 14, 1904, since which time every artist of promise

home, in contrasting musical study in this country with Europe, writes: "I have in mind particularly the opportunities for the study of music in Chicago; its facilities for musical instruction are unexcelled, both in



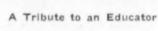
Orchestra Hall, One of Chicago's Leading Auditoriums and the Home of the Theodore Thomas Orchestra

in the world of music has awakened the echoes of this house.

A Great Choir In Chicago

The choir of the Chicago Sunday Evening Club at Orchestra Hall is undoubtedly one of the most notable organizations in the country. It is under the direction of Marion Green, and the soloists are: Mabel Sharp-Herdien, soprano; John B. Miller, tenor; Rose Lutiger Gannon, contralto, and Marion Green, basso, with O. G. Erickson, assistant director; Katherine Howard-Ward, organist, and Winifred Hall, pianist. The choir enlists eighty picked voices (all paid singers), who have choice positions in furnishing the morning services at various churches throughout the city. Director Green has arranged a series of fine pro-

excellence of equipment and thoroughness of training and proper pedagogical methods. Up-to-date equipments are seldom encountered in the musical institutions of Europe because they are based on rigid economies and feel they can afford to rest safely on their established reputation of The question is often asked: 'Is it necessary to go to Europe if one wishes to perfect one's musical training?' or 'Are opportunities lacking in this country to round out musical education and ripen talent to its fullest capability?' We should respond most emphatically 'No,' for in Chicago we not only have facilities for complete, but thorough musical education equal to any foiegn school, but in many respects, particularly in equipment and choice of teachers, superior to the general run of schools abroad. The concert life here during the Winter is equal to that possible in only a few of the larger cities of Europe. Students of music have plentiful opportunities to listen to the greatest artists and hear the latest productions in concert. The success of the operatic season needs no argument at this time. Its selection of talent, as well as its répertoire and the quality of production, might well stand favorably contrasted with the larger opera houses abroad. It may be recalled that Franz Liszt remarked: 'The time will come when musical students will flock from Europe to America because the Americans have a utility that goes well with artistry.'



A well known writer recently penned: "Dr. Ziegfeld has done more for the material advancement of Chicago than any one contemporary person. Certain it is that he has done more to carry the name of Chicago and in fact of the United States in a dignified way into the artistic and hard-toreach inner circles of the old-world society than any other person in America. His influence in the world of music to-day is felt even more keenly than is that of any other American. Together with Theodore Thomas and the Thomas Orchestra, Dr. Ziegfeld has lifted Chicago, as well as musical Chicago, to a plane of artistic excellence hardly second to European music centers where the orchestra and the maestro have obtained for centuries. If there is one name in Chicago's history that will live, surely that name is Dr. Ziegfeld's, and that name represents a scholarly man of rare attainments, who commenced with naught but his heart and his hands, and who has founded an institution of which



W. K. Ziegfeld, the Young Manager of the Chicago Musical College, Shown Herewith Signing a Five-Year Contract with Adolph Mühlmann, the Operatic Basso, Who Recently Became a Member of the Faculty of That Institution

varied; one night the tickets may cost from five to ten dollars, the house being filled with the very "cream" of society to witness fashion's favorites posing as the figures of great pictures, or the young men and women of society dancing for charity, while the following night the admission may be a dime, when that splendid philanthropist, Maude Ballington Booth, under the auspices of the Salvation Army, tells of pathetic experiences or pulls aside the veil, "life in the underworld."

It is said by Treasurer Harry W. Hill

varied; one night the tickets may cost grams, embracing many novelties, for the from five to ten dollars, the house being coming season.

Ample Educational Facilities in America

The recent revival of interest in foreign study advocated by a Chicago educator has attracted a number of loyal native teachers to the rescue, favoring the educational facilities and approving the standards that have been offered and set in this country. Paul Stoye, the pianist, who only a few years ago came to this country from Germany, determining to make Chicago his

[Continued on page 27]

Mme. Frieda Langendorff

The Distinguished Contralto of the Royal Opera, Berlin

AFTER JANUARY 1st, 1912

PRESS NOTICES

"Special mention must be made of Mme. Frieda Langendorff, a mezzo-soprano with a voice of much richness and power."—New York
Times.

"Mme. Frieda Langendorff sang a half dozen songs, her rendering of Mary Salter's 'The Cry of Rachel' being a finely dramatic one."—New York Globe.

"Mme. Langendorff sang songs of Franz, von Fielitz, Schumann and others with plenty of voice and expression. Mary Turner Salter's pathetic 'Cry of Rachel,' she invested with uncommon dramatic fervor."—New York Herald.

"Her vocalization is perfect. She calls to mind the great Materna of years ago. Altogether her success was nothing short of a distinctive triumph."—Bir-mingham Herald.

Betsy Wyers

The Celebrated Dutch Pianist

PRESS NOTICES

NIEUWE ROTTERDAMMER

Fraulein Betsy Wyers showed in the Bb minor sonata of Chopin that she possesses solid qualities. Her technique is so advanced that

she made light of all difficulties. With plenty of force, she combines an agility and vivacity which made quick passages like the Finale pass us like a whirlwind.

HANDELLSBLAD, AMSTERDAM

In Chopin's Sonata op. 35, proofs were given of conscientious deep study, and in all there was much to be praised from a pianistical point of view.

TELEGRAAF, THE HAGUE

Betsy Wyers introduced herself as an excellent and conscientious pianist. Au bord d'une source by Liszt and the F minor Scherzo by Brahms were pic-

> tures of charm and sentiment, and were exactly suited to her touch and conception.

JOINT RECITALS





Sole Direction

MARC LAGEN

500 FIFTH AVENUE NEW YORK CITY

Charlotte Herman

Lyric Pianist

PRESS NOTICES

At this point Miss Herman rendered one of Grieg's pianoforte pieces, the first number on the program, "Trolltog," the march of the dwarfs, a striking embodiment of Norse folk-lore stories of trolls or dwarfs, weird little imps who travel in bands at the dead of night over the mountains. The music was as weird as the story and gave the effect of the night and the mountains.—Troy Record.





JOINT RECITALS

Harold Meek

Canadian Baritone

sesses a baritone voice of unusual depth and beauty. His range is large and the quality of the upper notes are par-

having the sweetness and purity of the tenor. In speaking of Mr. Meek's voice, Sig. Lambardi said, "Mr. Meek is one of the few promising pupils who has come to me this season. I predict for him a great future."

The first number on the program was "The March of the Dwarfs," for the piano, played by Miss Herman with warmth and expression.—Troy Daily Press.

Miss Herman played delightfully, "Ole, Ole, min Eigen Onge," a transcription of a beautiful Norwegian folk-song, "To the Spring," which, with its ravishing left hand melody and its glorious climax, has been called celestial. The concluding numbers were sketches of peasant life. "On the Mountains," a pianoforte piece by Grieg, was poetic and suggestive of Wagnerian opera and the "Carnival" was most impressively played by Miss Herman.—Troy Times

AMERICAN IDEA PREDOMINATES IN CHICAGO'S MUSIC PROSPECTUS

[Continued from page 25]

even the institutions of the old world are really envious."

The Mendelssohn Club of Chicago

The Mendelssohn Club, one of the best known singing bodies in the country, has a certain social quality in its membership, giving it distinction not often encountered in a singing body. Introductory to resuming the work of the season a dinner was given by the members recently at the Chicago Athletic Club which proved thoroughly enjoyable. Louis Spahn, president of the club, presided and called upon the several speakers led by Harrison Wild, the director of the Club, who confessed that the programs of the Mendelssohn Club were designed with the idea of pleasing rather than educating the public.

Mr. Wild remarked: "I have discovered

the average audience will gain something

from every good program heard, but in my opinion they will gain less from those programs which are avowedly educational than from others." He admitted that his search for novelties was persistent and he trusted was satisfactory in results. Among the other speakers of the evening were Adolph Weidig and Emil Liebling. It goes without saying that the Mendelssohns themselves furnish music from their own membership. Solos were offered by Rene Lund, John Lehnhard, Edward Roberts, Georgen Dahl, Elmer Crabbs, L. E. Rollo and Hyde

The Mendelssohn Club will give its first concert this season Thursday evening, De-The program will contain Bantock's "Marching Along," "Boot and Saddle," and "Give a Rouse," Dudley Buck's setting of "King Olaf's Christmas" will be a big feature and the novelties will embrace four "Songs of the Plain" by Ruffner and a charming composition by Arthur

Dunham entitled "His Mammy's Dream." At the second concert on Thursday, February 15, Dr. Gunsaulus's poem "Castilla," arranged for male voices by Daniel Protheroe, will be the big novelty. The assisting artist at the concert will be Ellison Van Hoose, tenor. At the third concert on April 25 Nina Dimitrieff will make her first appearance in this city.

Shaw-Faulkner Operatic Recitals

Anne Shaw Faulkner and Marx E. Oberndorfer open their season with a "Parsifal" recital on October 17 before the Tuesday Musical Club of Fremont, O. On October 19 they will give "Parsifal" at Geneseo Wesleyan Seminary, Lima, N. Y. Their second series of opera musicales for the Woman's Athletic Club, Chicago, opens on November 8 and continues for six successive Wednesday mornings. In addition to this series courses in Evanston, Milwaukee, St. Louis, St. Paul, Minneapolis, Duluth and Winnipeg are being arranged. This leaves but a few open dates for Miss Faulkner and Mr. Oberndorfer up to January I, when they start for the Pacific Coast under the direction of L. E. Behymer, of Los Angeles.

Miss Faulkner and Mr. Oberndorfer open their Pacific Coast season the middle of January, giving "Salomé" and "Pelléas et Mélisande" for the Ladies' Musical Club in Seattle. They will appear in all the principal cities on the Coast from Vancouver to San Diego. Their return trip will bring them through the principal cities of the Southwest and Texas to New Orleans, where they will be heard in a second series of recitals under the same auspices as last season. March will be spent in New York and New England, where courses of four recitals have already been arranged for New York, Boston, East Orange, Far Rockaway and Newark.

PHILADELPHIA LOOKS FORWARD TO MEMORABLE SEASON BY ITS ORCHESTRA

Twenty-five Pairs of Concerts Announced by Conductor Pohlig-An American Symphony and Several Imported Novelties of Moment Programmed - Choral Societies More Active than

PHILADELPHIA, Oct. 9.—The concerts by the Philadelphia Orchestra at the Academy of Music and the performances of grand opera at the Metropolitan Opera House naturally, by virtue of their intrinsic interest and importance, furnish the most prominent events of each musical season in Philadelphia, and this Fall and Winter the seasons of both of these organizations promise to be of greater magnitude and more attractiveness than ever before. The orchestra, under the direction of Carl Pohlig, beginning October 13, gives a series of twenty-five Friday afternoon and twentyfive Saturday evening symphony concerts. The prospects of success along all lines never were better, the sale of seats being larger than ever before, and the twelfth year of the orchestra, the fifth under Mr. Pohlig's leadership, finds conductor and men in perfect accord, few changes having been made in the personnel of the organization, and these, it is believed, de-

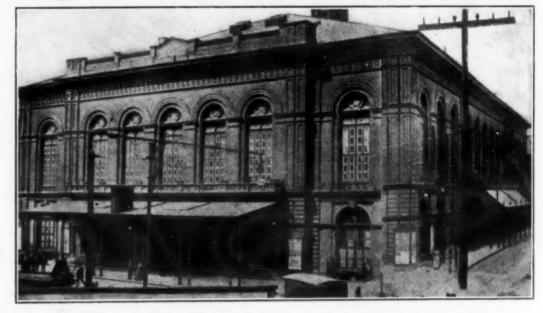
cidedly for the better.

The soloists for the orchestra season are Alma Gluck, Mme. Gerville-Réache, Gertrude Rennyson, Alexander Heinemann, Ellison Van Hoose and Horatio Connell, singers; Vladimir de Pachmann and Wilhelm Bachaus, pianists; Kathleen Parlow, Efrem Zimbalist and Thaddeus Rich, violinists; and Herman Sandby, violoncellist.

So far as the general season is outlined, Mr. Pohlig has in contemplation the interpretation of Weingartner's Symphony No. 3; Anton Dvôrák's Symphony No. 4 Glazounow's Symphony No. 4 and the French school will be represented by Dukas's overture, "Polyeucte," and d'Indy's overture, "Fervaal." The Liszt Commemoration, which will be given at the pair of concerts on Friday afternoon and Saturday evening, October 27 and 28, will, among other things, reveal Mr. Pohlig and the orchestra in a rendering of Liszt's impressive symphonic poem, "Hunnenschlacht," which pictures musically the defeat of Attila by the Christians. The American composers will be recognized during the season by the interpretation of Henry Hadley's Symphony No. 3, in E Minor. Another novelty, in the Russian school, will be Tschaikowsky's Triumphal Overture, in which the melody of the Danish hymn is a feature. Moreover, in addition to De-bussy's symphonic poem, "Iberia," which celebrates Spain and the Spanish people, a number of his smaller and very poetic compositions for orchestra, such as the nocturnes and the "Rondes de Printemps," will be interpreted. Mr. Pohlig will also present, naturally, many of the standard symphonic and other compositions that are always expected and enjoyed. Choral music of a high class and most interesting nature in connection with some of the orchestral concerts is contemplated by Mr. Pohlig as one of the special features of the season.

The Dippel Opera Company

The season of the Philadelphia-Chicago Opera Company will be opened on Friday evening, November 3, with "Carmen," the



Academy of Music, Philadelphia, Where Pohlig Orchestra Appears

special interest of the event centering in the first appearance of Mary Garden in the title rôle, a part which, it is said, she has for a long time desired to sing. Miss Garden will have with her in the cast Charles Dalmorès as Don José, Dufranne as Escamillo, and Alice Zeppilli as Micaela. With the exception of Miss Garden, the cast is practically the same as that which appeared in "Carmen" when the opera house was opened by Oscar Hammerstein three years ago. The company will appear here for ten weeks before going to Chicago, where it remains for thirteen weeks, return-February 12 and closing March 20. The répertoire for the ten performances of the first two weeks, in addition to "Carmen," is as follows:

Saturday Matinée, November 4.—Revival of Mozart's "Le Nozze di Figaro," only performance of this opera during the season; début of Maggie Teyte, the cast also including Carolina

of Mme. Gerville-Réache; Dalmorès, Dufranne

of Mme. Gerville-Réache; Dalmorès, Dufranne and Huberdeau.
Friday Evening, November 10.—Wagner's "Die Walküre"; Mmes. Gadski, Osborn-Hannah and Gerville-Reache; Dalmorès, Whitehill, Scott.
Saturday Matinée, November 11.—Debussy's "Pelléas et Mélisande," only performance of season; Garden, Berat, Riegelman, Warnery, Dufranne, Huberdeau and Crabbé.
Saturday Evening, November 11.—Humperdinck's fairy opera, "Hänsel and Gretel" (in English); at popular prices.
Monday Evening, November 13.—Nouguès's "Ouo Vadis?"; only performance of season.

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Monday Evening, November 13.—Nouguès's
"Quo Vadis?"; only performance of season.
Wednesday Evening, November 15.—Donizetti's
"Lucia di Lammermoor"; reappearance of Mme.
Tetrazzini; Bassi, Sammarco and Scott.
Friday Evening, November 17.—Massenet's
"Cendrillon"; same cast as before,
Saturday Matinée, November 18.—Verdi's "La
Traviata"; Tetrazzini, Bassi, Sammarco.

The plans for the much longer local season after the company returns from Chicago have not vet been announced in detail, but it is known that Mr. Dippel, general manager of the company, has other Philadelphia-Chicago Opera Company to Open with a Mary Garden "Carmen"-First American Performance of Massenet's "Cendrillon" with Maggie Teyte, the Great Novelty-Operatic Society in "Carmen"

contralto, and Frederick Schorr, baritone. The engagements of Henri Scott, the Philadelphia basso, and of Ellison Van Hoose, the tenor, who is very popular locally, are of especial interest, and the return of Tetrazzini and Gerville-Réache will be among the pleasantest and most highly appreciated features of the season. Campanini will again be the principal conductor. While the local organization is absent in the West the Metropolitan Company will come over and give one or two performances a week.

Operatic Society to Give "Carmen"

Since its inception in 1905-06, as a result of an idea formulated in the brain of John Curtis, who has been its president from the first, the Philadelphia Operatic Society has broadened its scope, increased largely in membership and artistic musical accomplishment, and has not only gained local popularity but won fame throughout this country and even abroad. In the past, since April 16, 1907, the society has given "Faust," "Aida," "Martha," "The Hugue-nots," a new grand opera, "Hoshi San," composed by Wassili Leps, book by John composed by Wassili Leps, book by John Luther Long; "Cavalleria Rusticana," "Mignon," "Pagliacci," "The Bohemian Girl," "Norma" and "The Dance of the Hours," from "La Gioconda." Last season's productions were "Faust," with the Brocken scene, and "Maritana." S. Behrens conducted all of these, with the exception of "Hoshi San," when the bâton was held by the composer, and in all of the productions the society's ballet of from thirtytwo to forty-eight dancers was a feature. The chorus is trained by S. Stanley Muschamp, the stage director this season being Edward S. Grant, who officiated in that capacity when the society was first organized, but who was replaced for several years by William Parry. The coming season will be opened with a presentation of "Carmen" at the Academy of Music, where all of the productions have been staged, on Wednesday evening, October 25, with the following cast: Carmen, Nancis France Cranmer; Micaela, Alice Glassmire; Mercedes, Eva Allen Ritter; Frasquita, Helen Fritz; Don José, George Rothermel; Escamillo, George Russell Strauss; Zuniga, Charles R. Butchenhart; Morales, Morris Ware; Raimondado, H. S. MacWhorter; Dancairo, Dr. S. H. Lipschutz; solo dancer, Helen Rigby. This performance is to be in the nature of a "Carmen jubilee," since it marks the thirty-third anniversary of the first performance of Bizet's opera in Philadelphia, the conductor on that occasion having been S. Behrens, who is to conduct this anniversary performance.

The society's other plans for the season, so far as arranged, include a presentation of "Lucia di Lammermoor" in January and Benedict's "Lily of Killarney," with the "Ballet of the Seasons," from "Sicilian Vespers," in April. The Operatic Society's presentations have few marks of the amateur-one may almost say none at all. The most famous operas are put on in a man-



Philadelphia Opera House, Where Philadelphia-Chicago Company Will Give Its Second Season

White, Berat (début), Zeppilli, Sammarco and

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Saturday Evening, November 4.—Verdi's "Il Trovatore," at popular prices; Ellison Van Hoose as Manrico.
Monday Evening, November 6.—First performance in America of Massenet's fairy opera, "Cendrillon"; Maggie Teyte in the title rôle, Miss Garden as the Prince; Parkes, Dufranne, Crabbé and Huberdeau.
Wednesday Evening, November 8.—Revival of Saint-Saëns's "Samson et Dalila"; reappearance

interesting novelties and revivals in preparation. Among the new singers Maggie Teyte, soprano, who comes glowingly heralded, will be one of the most prominent, and a new coloratura soprano of whom much also is expected is Mme. Rachel Frease-Green, while other newcomers who are to appear in leading rôles are Agnes Berry, soprano; Mlle. Marta Wittkowska,

[Continued on page 29].

ELEANOR OWENS SOPRANO



What the Press Says—

Buffalo Evening News.-Orpheus Concert.

The soloists were Miss Eleanor Owens, whose beautiful voice was greatly admired in an aria from "Louise"; Miss Rose Bryant, who, still very young, promises much as a singer; Mr. Jules Falk, whose ability as a violinist calls for high praise, his splendid tone and musical conception arousing great applause. Miss Vojacek added much to the evening by her able accompaniments.

At the reception to be given by the Twentieth Century Club this afternoon to the convention artists and delegates, Miss Owens will, by special request, repeat the group of Debussy songs sung on Tuesday.

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Courier

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Express.

Miss Owens by request repeated her singing of the aria from Charpentier's "Louise," winning anew the favor of her audience.

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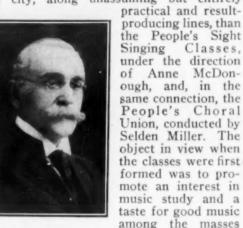
[Continued from page 27]

ner that often outdoes the big professional companies, with some of the best and most noted of local singers in the cast, a chorus and auxiliary force that far outnumber those of the best-known professional organizations, and a ballet that has justly become famous. It is unique and remarkable as a society of home talent, and undoubtedly is the largest and most efficient of its kind in existence.

The Boston Symphony Orchestra is to give its usual series of concerts in the Academy of Music on Monday evenings, November 9, December 4, January 8, February 19 and March 18. Max Fiedler, the conductor, makes his final tour of this country the coming season, as his engagement with the Boston Symphony ends next Spring. The soloists for the Philadelphia concerts are to be Mme. Schumann-Heink, Kathleen Parlow, Josef Hofmann and Louise Homer.

Sight-Singing Classes

There is not in Philadelphia, it is safe to say, an organization that has done, and is doing, more for the musical development of the city, along unassuming but entirely



Siegfried Behrens, Director Philadelphia

among the masses and to give thorough knowledge of the Operatic Society fundamental principles of music to each student. This is done by teaching them to read music at sight, by note, without the aid of any instrument other than a tuning fork to get the pitch. Ten cents per

lesson is all that is charged for the opportunity. By establishing these classes in various sections of the city Miss McDonough is reaching a larger number of people than would be possible by concentrating all the interest in a central class. This year classes will be established in West Philadelphia, Germantown, Kensington and The last named will be an auxiliary chorus for the Choral Union. Six years ago Miss McDonough organized a chorus composed of sixty-six members of her sight singing classes, and for three years, as the Choral Union, it gave two concerts a year, singing such works as Handel's "Acis and Galatea," "Athalie" and "The Loreley" of Mendelssohn, Sterndale Bennett's "May Queen" and Von Bree's "St. Cecilia's Day." In the Spring of 1909 Miss McDonough secured the interest and co-operation of a number of Philadelphia's influential music-lovers, who reorganized and chartered "The People's Choral Union of Philadelphia," with an active member-ship of 175. The chorus now numbers more than 300 members, drawn from the pupils of other sight singing teachers as well as from Miss McDonough's classes, every member having had at least one season's instruction in sight singing, which is the requirement for membership that distinguishes it from every other chorus. The People's Choral Union, under the direction of Selden Miller, has sung the oratorios "The Creation," "Hora Novissima," "The Redemption," Beethoven's Mass in C and David Wood's "Magnificat," and this season will sing Mendelssohn's "Elijah" at its first concert. The idea which prompted Miss McDonough to carry on the People's Classes at a charge that makes it possible for every one to study music is featured in the People's Choral Union, the by-laws of which decree that "the price of tickets for these concerts shall not exceed fifty cents for the best seat.'

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The Church Choral Society, directed by

Ralph Kinder, organist of Holy Trinity Church, will give its annual service in that church early in December, with a chorus of fifty voices, the principal number on the program being Bach's "God's Time Is Best." The object of the Church Choral is to present sacred compositions with trained voices, in the proper environment of a church building. Mr. Kinder is also the director of the Norristown Choral Society, which will render "Elijah" in the Opera House at that place February 6.

Three Male Singing Societies

The Orpheus Club, which, like the Fortnightly and the Fellowship, is composed of male singers, is one of Philadelphia's oldest and most distinguished vocal societies. The leader is Horatio T. Parker. One of the events of this season will be an appropriate celebration of the club's fortieth anniver-

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Among local male singing societies the Fellowship Club, of West Philadelphia, has, since its organization eight years ago by William B. Kessler, made rapid progress in artistic efficiency and popular favor. The continuance of Mr. Kessler as director seems an assurance of the club's bright future. The program for the coming season is not yet definite enough to be announced, but the usual two concerts will be given. The club does not ask the patronage of the public, but secures its financial support through active and associate membership. The officers are: Director, William B. Kessler; president, George Wesley Rudolph; vice-president, C. A. Keehnle;



May Porter, Director Selden Miller, Director People's Choral Un-Cantaves and Alamoth Choruses ion, Philadelphia

secretary, William B. Ritchie; treasurer, Jonathan Smith; librarian, George D. Morrell; board of governors, William B. Kessler, Edward T. James, Eugene Leech, William B. Harper, W. Wallace Wood.

Frederick Hahn, proprietor of the Hahn School of Music and first violinist of the Hahn String Quartet, announces that the quartet is now under the exclusive management of Marc Lagen, New York City, and that a tour already has been booked in the New England States as well as concerts in Orange and Newark, N. J. The quartet will make four appearances in Philadelphia. Personally, Mr. Hahn will give a recital in Witherspoon Hall on January 26, when he will bring out two of his own new compositions.

One of Philadelphia's most recently organized musical clubs, the Philadelphia Music Club, starts out with glowing promises of success, including in its membership some of the city's most prominent women devotees of music. The club at present has only an executive committee. as the election of officers will not take place until the first Tuesday in January, the members of this committee being Mrs.

Samuel Burgin, who for seventeen years was president of the Matinée Musical Club; Mrs. Thomas H. Fenton, Mrs. Joseph Wellington Shannon and Harriet Kennedy Adams. The club contemplates for its first season several special programs, one to be furnished by Edwin Shippen Van Leer, tenor, and one under the direction of Mrs. David Wood, in which children from



Carl Pohlig, Conductor Philadelphia Orchestra

the Institution for the Blind at Overbrook will take part, both in November. In December a special program will be given with the assistance of Frances Wister, of the Civic Club, who is active in the work connected with music in the public schools. For one of its concerts the club will issue invitations to about twenty school girls who are musically inclined, and the work throughout will be directed in a manner to assist the musical development of the city.

Choruses of Women's Voices

The Cantaves Chorus and the Al-Alamoth Chorus, both of which are conducted by May Porter, organist of the Church of the Holy Apostles, and both of which are in a flourishing condition, are planning attractive concerts. The Cantaves is beginning its seventh season. Besides its regular concerts the chorus is booked for one of the pre-Christmas concerts at the Drexel Institute, on Thursday evening, December 7, and a concert at Norristown on January 17, on which occasion the assisting artists will be Gertrude Keppelman-Landis, violinist; Edna Florence Smith, soprano, and William F. Newberry, baritone. The chorus is especially engaged for this concert to sing Harriet Ware's new cantata, "Sir Oluf," which was given with brilliant success by the Cantaves at Witherspoon Hall last May.

The Treble Clef, another chorus composed of female voices, and one of the oldbest and most popular in the city, will give its customary two concerts, under the direction of S. L. Hermann, with H. Alexander Matthews as accompanist.

The Matinee Musical Club has recently been reorganized and hereafter will hold its meetings at No. 1418 Walnut street, instead of in the rooms of the Orpheus Club. The club is composed of progressive music-loving women. The new officers are: Mrs. Charles C. Collins, president; Mrs. Bu-channon Harrar, vice-president; Mrs. Perley Dunn Aldrich, secretary; Mrs. Charles Flaig, treasurer. The programs for the Flaig, treasurer. coming year include recitals, lectures and a number of interesting innovations. Important features are the enlargement of the choral class, of which Helen Pulaski Innes has been made director, and an orchestra formed from active members.

The Eurydice, which is one of the oldest choruses of women's voices, having given its twenty-fifth anniversary concert on April 27, 1911, will resume its rehearsals at the rooms of the Orpheus Club, November 1, under the direction of Dr. Horatio Parker. Two concerts will be given during the winter of part songs and solos for women's voices. The officers of the club are: Mrs. Louis F. Benson, president; Mrs. Frank H. Rosengarten, Mrs. Alexander J. Cassatt, Mrs. Alexander J. Dallas Dixon, vice presidents; Miss Marie W. Paul, treasurer; Margaret M. Riley, assistant treasurer; Mrs. B. Franklin Rittenhouse, secretary; Mary Grubb Smith, assistant secretary; Mrs. Harlow Voorhees, librarian.

Church Music Organizations

One of the most prominent church singing organizations, apart from the regula-tion choirs, is that connected with the Church of the Incarnation, Forty-seventh street and Cedar avenue. While the church choir is the basis of the choral, it is augmented for special concerts, and consists of seventy voices. The Rev. Nathan R. Melhorn is leader and is also director of the Philadelphia Lutheran Chorus Association, which has a combined enrolment of 700 voices, and which gives a concert once a year. The Church of the Incarna-tion choir will give Hiller's "Song of Victory" as its first work of the season, Helen F. Voshage being the soloist. For the next May Festival, the sixth in number, Spohr's "Last Judgment" and Saint-Saëns's "The Deluge" have been selected. During the Winter the choir will repeat from its répertoire Maunder's Christmas cantata, "Bethlehem," Dubois's setting of "The Last Seven Words" and Gaul's "Holy City." At the December musicale of secular music, fourpart glees and folk songs will be used. Howard K. Berry, tenor, will be the soloist on this occasion.

In wide-spreading influence, the reaching of many people and the cultivation of musical taste and appreciation, the Drexel Institute each year does a commendable work with a long series of free organ recitals and concerts.

The Mendelssohn Club, for many years famous as one of the finest mixed choruses in this country, will give its usual number of concerts, under the leadership of Dr. W. Gilchrist. The Strawbridge and Clothier Chorus, which, under the direction of Herbert J. Tily, has a well-deserved reputation as an efficient mixed chorus. purposes doing Dr. Horatio Parker's "Legend of St. Christopher" this season. The work has not been done in Philadelphia

Many concerts, recitals, musical lectures, etc., not yet announced, will, of course, add





Karl Schneider, Con- John Curtis, President ductor Fortnightly Philadelphia Oper-Club, Philadelphia

atic Society

to the variety and interest of the season. Thaddeus Rich, concertmeister of the Philadelphia Orchestra, will give his customary recital, always a welcome event. Paul Krummeich, formerly one of the violinists of the orchestra, but who has for several seasons confined himself to work as a pianist, announces for some time in November a recital at which he will present an unusually attractive program.

ARTHUR L. TUBBS.

CAMDEN'S MUSICAL PLANS

Philadelphia Orchestra Concerts Among the Season's Attractions

CAMDEN, N. J., Oct. 7.—The prospects of a bright season have greatly stimulated the interest of Camden music lovers. The subscription to local concerts has been most encouraging. The Camden Choral Society, under the direction of George Wentling, and having a membership of 100, will this Winter reach its seventh year. It will give two concerts, the first consisting of Gounod's "Faust" in concert form, and the second of some other work of equal importance.

The Philadelphia Orchestra, under Carl Pohlig, will also give several concerts for which interesting programs have been provided. The St. Paul's Episcopal Church Choir will be another important factor in the season's success. The organization will sing Spohr's "Last Judgment" and Mendelssohn's "Hymn of Praise" some time in November. The Beethoven Club will begin its work in October. Special stress will be laid this year on the performance of Russian music, though the compositions of the classical composers will not be neg-

Camille Saint-Saens has promised to write a choral work especially for the Paris City Council's International Musical Congress next day.

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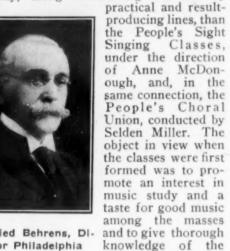
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The Orpheus Club, which, like the Fortnightly and the Fellowship, is composed of male singers, is one of Philadelphia's oldest and most distinguished vocal societies. The leader is Horatio T. Parker. One of the events of this season will be an appropriate celebration of the club's fortieth anniver-

The Fortnightly, a male chorus of sixty voices, also ranks among the best organizations of its kind in the country. Among the four hundred subscribing members of the club are many of the most prominent musicians and music lovers in the city. Under the direction of the new conductor, Karl Schneider, who was elected this sea-son, the club will endeavor to make a still further advance in artistic efficiency and will give two concerts, one in January and one in April. The officers of the club are: Reuben Windisch, president; Dr. W. D. Kennedy, vice-president; H. P. Hahn, secretary; W. R. King, treasurer, and John H. Glover, George B. Dreizler, George H. Smyth and C. Bentley Collins, directors. The new conductor, Karl Schneider, who was born and educated in Germany, has had a long and successful career, both as singer and teacher of vocal music.

Among local male singing societies the Fellowship Club, of West Philadelphia, has, since its organization eight years ago by William B. Kessler, made rapid progress in artistic efficiency and popular favor. The continuance of Mr. Kessler as director seems an assurance of the club's bright future. The program for the coming season is not yet definite enough to be announced, but the usual two concerts will be given. The club does not ask the patronage of the public, but secures its financial support through active and associate membership. The officers are: Director, William B. Kessler; president, George Wesley Rudolph; vice-president, C. A. Keehnle;



May Porter, Director Selden Miller, Director Cantaves and Ala-People's Choral Unmoth Choruses ion. Philadelphia

secretary, William B. Ritchie; treasurer, Jonathan Smith; librarian, George D. Morrell; board of governors, William B. Kessler, Edward T. James, Eugene Leech, William B. Harper, W. Wallace Wood.
Frederick Hahn, proprietor of the Hahn

School of Music and first violinist of the Hahn String Quartet, announces that the quartet is now under the exclusive management of Marc Lagen, New York City, and that a tour already has been booked in the New England States as well as con-certs in Orange and Newark, N. J. The quartet will make four appearances in Philadelphia. Personally, Mr. Hahn will give a recital in Witherspoon Hall on January 26, when he will bring out two of his own new compositions.

One of Philadelphia's most recently organized musical clubs, the Philadelphia Music Club, starts out with glowing promises of success, including in its membership some of the city's most prominent women devotees of music. The club at present has only an executive committee, as the election of officers will not take place until the first Tuesday in January, the members of this committee being Mrs.

Samuel Burgin, who for seventeen years was president of the Matinée Musical Club; Mrs. Thomas H. Fenton, Mrs. Joseph Wellington Shannon and Harriet Kennedy Adams. The club contemplates for its first season several special programs, one to be furnished by Edwin Shippen Van Leer, tenor, and one under the direction of Mrs. David Wood, in which children from



Conductor Philadelphia Carl Pohlig, Orchestra

the Institution for the Blind at Overbrook will take part, both in November. In December a special program will be given with the assistance of Frances Wister, of the Civic Club, who is active in the work connected with music in the public schools. For one of its concerts the club will issue invitations to about twenty school girls who are musically inclined, and the work throughout will be directed in a manner to assist the musical development of the city.

Choruses of Women's Voices

The Cantaves Chorus and the Al-Alamoth Chorus, both of which are conducted by May Porter, organist of the Church of the Holy Apostles, and both of which are in a flourishing condition, are planning attractive concerts. The Cantaves is beginning its seventh season. Besides its regular concerts the chorus is booked for one of the pre-Christmas concerts at the Drexel Institute, on Thursday evening, December 7, and a concert at Norristown on January 17, on which occasion the assisting artists will be Gertrude Keppelman-Landis, violinist; Edna Florence Smith, soprano, and William F. Newberry, baritone. The chorus is especially engaged for this concert to sing Harriet Ware's new cantata, "Sir Oluf," which was given with brilliant success by the Cantaves at Witherspoon Hall last May.

The Treble Clef, another chorus composed of female voices, and one of the oldbest and most popular in the city. will give its customary two concerts, under the direction of S. L. Hermann, with H. Alexander Matthews as accompanist.

The Matinee Musical Club has recently been reorganized and hereafter will hold its meetings at No. 1418 Walnut street, instead of in the rooms of the Orpheus Club. The club is composed of progressive musicloving women. The new officers are: Mrs. Charles C. Collins, president; Mrs. Buchannon Harrar, vice-president: Mrs. Perley Dunn Aldrich, secretary; Mrs. Charles Flaig, treasurer. The programs for the coming year include recitals, lectures and a number of interesting innovations. Important features are the enlargement of the choral class, of which Helen Pulaski Innes has been made director, and an orchestra formed from active members.

The Eurydice, which is one of the oldest choruses of women's voices, having given its twenty-fifth anniversary concert on April 27, 1911, will resume its rehearsals at the rooms of the Orpheus Club, November t, under the direction of Dr. Horatio Parker. Two concerts will be given during the winter of part songs and solos for women's voices. The officers of the club are: Mrs. Louis F. Benson, president; Mrs. Frank H. Rosengarten, Mrs. Alexander J. Cassatt, Mrs. Alexander J. Dallas Dixon, vice presidents; Miss Marie W. Paul, treasurer: Margaret M. Riley, assistant treasurer; Mrs. B. Franklin Rittenhouse, secretary; Mary Grubb Smith, assistant secretary; Mrs. Harlow Voorhees, librarian.

Church Music Organizations

One of the most prominent church singing organizations, apart from the regula-tion choirs, is that connected with the Church of the Incarnation, Forty-seventh street and Cedar avenue. While the church choir is the basis of the choral, it is augmented for special concerts, and consists of seventy voices. The Rev. Nathan R. Melhorn is leader and is also director of the Philadelphia Lutheran Chorus Association, which has a combined enrolment of 700 voices, and which gives a concert once a year. The Church of the Incarna-tion choir will give Hiller's "Song of Victory" as its first work of the season, Helen F. Voshage being the soloist. For the next May Festival, the sixth in number, Spohr's "Last Judgment" and Saint-Saëns's "The have been selected. During the Winter the choir will repeat from its répertoire Maunder's Christmas cantata, "Bethlehem," Dubois's setting of "The Last Seven Words" and Gaul's "Holy City." At the December musicale of secular music, fourpart glees and folk songs will be used. Howard K. Berry, tenor, will be the soloist on this occasion.

In wide-spreading influence, the reaching of many people and the cultivation of musical taste and appreciation, the Drexel Institute each year does a commendable work with a long series of free organ recitals and concerts.

The Mendelssohn Club, for many years famous as one of the finest mixed choruses in this country, will give its usual number of concerts, under the leadership of Dr. W. W. Gilchrist. The Strawbridge and Clothier Chorus, which, under the direction of Herbert J. Tily, has a well-deserved reputation as an efficient mixed chorus, purposes doing Dr. Horatio Parker's "Legend of St. Christopher" this season. The work has not been done in Philadelphia

Many concerts, recitals, musical lectures, etc., not yet announced, will, of course, add



Club, Philadelphia

Karl Schneider, Con- John Curtis, President ductor Fortnightly Philadelphia Operatic Society

to the variety and interest of the season. Thaddeus Rich, concertmeister of the Philadelphia Orchestra, will give his customary recital, always a welcome event. Paul Krummeich, formerly one of the violinists of the orchestra, but who has for several seasons confined himself to work as a pianist, announces for some time in November a recital at which he will present an unusually attractive program.

ARTHUR L. TUBBS.

CAMDEN'S MUSICAL PLANS

Philadelphia Orchestra Concerts Among the Season's Attractions

CAMDEN, N. J., Oct. 7.—The prospects of a bright season have greatly stimulated the interest of Camden music lovers. The subscription to local concerts has been most encouraging. The Camden Choral Society, under the direction of George Wentling, and having a membership of 100, will this Winter reach its seventh year. It will give two concerts, the first consisting of Gounod's "Faust" in concert form, and the second of some other work of equal importance.

The Philadelphia Orchestra, under Carl Pohlig, will also give several concerts for which interesting programs have been provided. The St. Paul's Episcopal Church Choir will be another important factor in the season's success. The organization will sing Spohr's "Last Judgment" and Mendelssohn's "Hymn of Praise" some time in November. The Beethoven Club will begin its work in October. Special stress will be laid this year on the performance of Russian music, though the compositions of the classical composers will not be neg-

Camille Saint-Saens has promised to write a choral work especially for the Paris City Council's International Musical Congress next day.





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CINCINNATI LOOKS TO ITS ORCHESTRA AND MAY FESTIVAL AS SEASON'S BIG FEATURES

With Augmented Forces Director Stokovski Will Provide City with Elaborate Schedule of Concerts-Elgar's New Symphony to Have First Performance in America—Out-of-Town Concerts Arranged— Local Choruses and School Activities Promise Variety of Attractions

CINCINNATI, Ohio, Oct. 7.-Cincinnati is entering upon a musical season which promises to offer more good music than any previous year in the history of the city, and also to mark an epoch in our

musical growth, inasmuch as the Symphony Orchestra will give a longer series of concerts than heretofore, with an orchestra augmented to eighty-two musicians, and these concerts will, after the first of the year, be given in the Emery Auditorium, which was built with a view to meeting the special requirements of the Orchestra, and giving the organization a



Leopold Stokovski, Director of Cincinnati Orchestra

permanent home. The Springer Music Hall, the building of which was prompted largely by the success of the early May Festivals with a view to making the great biennial festivals a permanent factor in our musical life, while admirably adapted in many ways to musical performances, especially to opera and the Festival, is much too large for symphony concerts, and it has for several years been the ambition of Mrs. Christian R. Holmes, president of the Cincinnati Symphony Orchestra Association, to have a new auditorium exactly suited to the requirements of the Symphony Orchestra. This was recently made possible through the munificence of Mrs. Thomas Emery, who, in endowing the Ohio Mechanics' Institute with a beautiful new building at the cost of \$500,000, provided for an auditorium in this building with a capacity of about 2200, designed with a view to meeting the needs of the Orchestra. This auditorium is now nearing completion and the first concert of the Orchestra in the beautiful new struc-ture is anticipated by the symphony patrons with much pleasure. The auditorium will also serve as a place of rehearsal for the May Festival Chorus and the concerts of the Orpheus Club, which, under the direction of Edwin W. Glover, has come to be looked upon as a permanent and most

worthy feature of our musical life, will also be given there. Sixty Concerts for the Orchestra

That the season of the Cincinnati Symphony Orchestra will be greater than ever before may be understood when it is known that sixty concerts will be given by this organization in twenty-three weeksthirty in the city of Cincinnati and thirty in ten tours.

The Orchestra is larger this year than ever before, five new men having been added to the string section, bringing the total up to eighty-two. The entire orchestra will be taken on every trip, so that music-lovers in Pittsburgh, Cleveland, Chicago and St. Louis will have the opportunity of hearing the same orchestra that plays in Cincinnati and under the same conductor

The season on the road starts with a concert at Hamilton on the evening of November 10: the Cincinnati season starts with concerts in Music Hall on November 17 and 18. The next pair of concerts in Cincinnati will be held on November 24 and 25, and thereafter concerts will be given every two weeks until April 12 and

Sig. ROMEO GORNO

Pianoforte . . Artist . .

TEACHER AT

The College of Music

OF CINCINNATI

13, when the season ends. The first three pairs of concerts will be given in Music Hall, as the Emery Auditorium will not be ready for occupancy until January 1, but after the New Year all concerts by the Orchestra, including the six popular concerts, will be given in Emery Auditorium, until the end of the season.

The out-of-town concerts include four in Pittsburgh, four in Columbus, three in Dayton, two in Cleveland, two in Chicago, two in St. Louis, two in Hamilton, besides. single concerts in Akron, Terre Haute, Mansfield, Champaign, Decatur, Charleston, Ill.; Anderson, Ind., and others.

An interesting feature of the tours is the fact that Mme. Samaroff-Stokovski has been engaged by various managers to appear with the Orchestra, thus she will be heard with the Orchestra in Cincinnati on December 8-9, St. Louis December 13-Terre Haute December 12, Chicago February 7-8, Dayton January 23; Cleveland March 6, Pittsburgh March 20, with a possibility of one or two other engage-

Mr. Stokovski's Programs

In the matter of programs, Stokovski has been working out some delightful combinations. The first, and most important, is the fact that he will produce in America for the first time that much-discussed work, the Elgar Second Symphony.



Who Will Give Recitals in Cincinnati

Louis Victor Saar, Frank E. Edwards, Manager of Cincin-

nati Concerts

This will be an interesting novelty no matter what the differences of opinion may be in regard to it; one thing is certain, Mr. Stokovski believes it is worthy of a hearing, and in order that it may have the best possible introduction to the public that pair of concerts (November 24-25)

will be given without a soloist, the sym-

phony being the great feature on which all attention is to be centered.

Later in the year he will give a program of English music, in which some of the old composers, such as Purcell, Byrd and Gibbons, will be heard, as well as the moderns, Sullivan, Stanford and Elgar. The most interesting feature of this program will be the old-new "Overture di Ballo" by Sir Arthur Sullivan, which will place this composer in an entirely new light before the public, this being one of his most serious compositions. On this program also will be given Elgar's "Symphonic Variations" and Stanford's "Irish Symphony."

Another program will be given over entirely to French music, compositions of all the masters from Lulli and Rameau down to Debussy being given. The most important work on this program will be the D Minor Symphony of César Franck.

In addition to these programs Mr. Stokovski has found several new and interesting Russian and French novelties, which he will present for the first time in Cincinnati.

The soloists for the season are as fol-Mme. Marie Rappold, Mme. Olga Samaroff-Stokovski, Kathleen Parlow, Ernest Hutcheson, Ludwig Hess, Efrem Zimbalist, Wilhelm Bachaus, Emil Heermann, Harold Bauer.

THE SAAR-BAHN CHAMBER MUSICALES Louis Victor Saar, Pianist Adolph Hahn. - Violinist SEASON 1911-1912

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are gradually assuming definite shape. Mr. Van der Stucken has determined upon his programs, which will be as follows: On the opening night Mendelssohn's oratorio, "Elijah," will be given on an elaborate scale. On the second night César Franck's 'Beatitudes" will be sung. The third night, as has been so popularly established, will be children's night, the program this time consisting of Wolf-Ferarri's "La Vita Nuova," Benoit's "Into the World" cantata and Van der Stucken's "Pax Triumphans." On the closing night Berlioz's "Requiem" and excerpts from "Die Meistersinger" will form the program.

The scheme presents an unusually effective series of concerts, and the magnificent scale which has characterized the festivals will again be maintained. Eminent soloists



tor Conservatory Orchestra



P. A. Tirindelli, Direc. J. Alfred Schehl, Director of the Mozart Club

are being engaged and the twentieth festival promises to take rank with the greatest in the history of this famous institu-

The chorus, which has been the great feature of the festival since they have come under Mr. Van der Stucken's direction, promises to be the finest body of singers assembled here in years.

Rehearsals are already in progress un-der the direction of Alfred Hartzell, and Mr. Van der Stucken, who is at present conducting the Berlin Philharmonic in a series of concerts throughout Europe with Mme. Schumann-Heink as soloist, will reach Cincinnati about December 1, from which time he will personally prepare the

Orpheus Club Program

Edwin W. Glover, director of the Orpheus Club, has planned one of the most elaborate seasons the organization has ever had. This is one of the city's most popular series of concerts and is always given to sold out houses. The dates for this season's concerts are: Thursday evening, December 7, 1911; February 15, 1912, and April 18, 1912. At the last business meeting of the club Morris Wickersham was elected president, to succeed Alfred Allen, Cincinnati's newest congressman. D. F. Summey was elected to the directorate and P. B. Stanberry reappointed financial secretary, and Willibald Lehmann accompan-

Among the works selected by Mr. Glover ganization, musical director for this sea-

The plans for the coming May Festival son. Charles J. Long will be the accompanist. The club enters upon the seventh season. The membership will be increased. The program of the first and third concerts will offer some interesting novelties and will include works by Mozart, Schumann, Unlauft, Othegraven, MacDowell, Lachner, Van der Stucken, Converse, Healey, Fauré and others. In honor of the centenary of Liszt's birth the club may perform the Gran "Missa Solemnis" at the second concert.

The board of directors of the Mozart Club for the season of 1911-1912 are: W. J. Braunsman, chairman; F. L. Richter, vice-chairman; Robert J. Thuman, secretary-treasurer; Edward D. Jacob, J. Herman Thuman, William Healy, A. B. Heilemann, Jr., August Geile, Jr. and C. E. Ruppert.

The Matinée Musical Club

The Matinée Musical Club, of which Mrs. W. D. Breed is president, will give a series of private concerts after the holidays, offering among other artists Lhévinne and the Kneisel Quartet.

We also have in prospect a brief season of opera. Nothing definite has been announced in regard to this. It is expected the Chicago-Philadelphia Company will come if enough interest is shown.

De Pachmann for First Recital

The first recital of the season will be given by Vladimir De Pachmann at the Grand Opera House on the afternoon of October 24. De Pachmann is being presented locally by Frank E. Edwards, who promises a number of special attractions to local concert-goers during the season. Mr. Edwards is also presenting a number of artists throughout the Central States and the South and is representing the M. H. Hanson Concert Direction exclusively in this territory. In addition to the artists on Mr. Hanson's list, for whom many bookings are already made, Mr. Edwards has booked numerous engagements for Mrs. Antoinette Werner-West, the Cincinnati dramatic soprano, whose early appearances will include an engagement as soloist with the Indianapolis Orchestra under the direction of Ernestinoff and an engagement in Cleveland, Ohio, with the Harmonic Club, besides recitals at various colleges and with musical clubs.

Harold Henry, the Chicago pianist, who is exclusively under Mr. Edwards's direction, will also have a busy season. Mr. Henry is well known throughout the Central and Western States and has made an enviable reputation in many parts of

Theodor Bohlmann, pianist of the faculty of the Cincinnati Conservatory of Music, is already booked for many lecture recitals and recitals and will open his season early in October with the Mozart Club, of Dayton, O. Mabel Beddoe, the Canadian contralto, is also under Mr. Edwards's direction and has a splendid list of dates already booked. John Hoffmann, of the Cincinnati Conservatory of Music faculty, who is recognized as one of the most artistic tenors Cincinnati has ever

produced, will devote a portion of his time to concert engagements. Clara Catherine Chain, who has won a splendid reputation in musical readings,



South Wing Recently Added to Main Building of the Cincinnati Conservatory of Music

are Dudley Buck's "King Olaf's Christmas," Thayer's "Song of Prince Rupert's Men," Bruno Huhn's "Invictus," Henry Holden Huss's "O Captain! My Captain" and many short choruses, including a new work by Louis Victor Saar. The soloists have not all been selected. This is Edwin W. Glover's twelfth season as director of this club.

The Mozart Club

The plans for the coming season of the Mozart Club call for a series of three concerts, the first and third for male chorus and the second for mixed chorus. The board of directors of the club unanimously re-elected J. Alfred Schehl, who has been the director since the beginning of the orwill appear before many colleges and clubs throughout the Central States and South under Mr. Edwards's direction. Miss Chain opened her season October 3 with the Woman's Club, of Hartwell, O., and October 12, with Alma Beck, Cincinnati contralto, appears before the Woman's Music Club, of Seymour, Ind. wards reports a larger list of bookings than in any previous season, and predicts a most successful musical season.

The Woman's Club Concert

Among the other local concerts of importance are affairs given throughout the season by the Music Department of the

[Continued on page 35]



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The New York Symphony Orchestra

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The Cincinnati Symphony Orchestra

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CINCINNATI LOOKS TO ITS ORCHESTRA AND MAY FESTIVAL

[Continued from page 31]

Woman's Club, of which Emma L. Roedter is chairman. This department presents many unusual and interesting programs by local artists, besides giving occasional recitals by visiting artists. Miss Roedter has also been actively interested in offering some delightful chamber music concerts each season and during the Winter we shall have one and perhaps two concerts by the Flonzaley Quartet in the auditorium of the Woman's Club.

Last season a pianoforte trio known as the Heermann-Adler-Sturm Trio, com-posed of Emil Heermann, violinist; Clarence Adler, pianist, and Julius Sturm, 'cellist, gave a series of concerts in Memorial Hall, but on account of his very large classes of advanced pupils and his numerous recital engagements outside of Cincinnati Mr. Adler is not certain whether it will be possible to continue the concerts during the coming Winter.

Several ensemble programs were delightfully given during last season by Louis Victor Saar, pianist of the College of Music, and Adolph Hahn, violinist, and these concerts will be continued throughout the coming season. Two concerts will be given, presenting rarely-heard works of the old French and Italian masters and works of rarer combinations by modern writers, including Max Bruch's new composition for clarinet, violin and piano. Mr. Saar's own Quartet, op. 39, for piano and strings will also be given. Mr. Saar recently refurned from a delightful Summer in Europe, and during his stay he spent much of his time in Munich, Leipsic and Berlin, Notwithstanding his heavy work at the College of Music, with his classes in theory and the chorus, Mr. Saar continues to produce many new works, which are being published both in Europe and America, and the demand for his compositions is in-creasing each year. Many of his recent works are now under press, including two arias with full orchestra, many songs and small choral works, one large work for chorus and orchestra and various new editions and arrangements for different voices, a cappella and with orchestra and piano accompaniments.

Signor Gorno's Plans

Sig. Romeo Gorno, the well-known pianist of the College of Music faculty, is planning many interesting things for the Winter. In addition to drilling the opera

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classes and his teaching at the college, he will co-operate in several ensemble recitals in which many novelties and seldom-heard works will predominate. One of these program will be given with Herr Miersch, the new head of the Violin Department of the College of Music, and several ensemble programs will be given with M. de Busscher, first

oboe of the Symphony Orchestra. Sig. Gorno, who has long been identified with the Piano Department of the College of Music, is particularly interested in the success of his former pupil, Clarence Adler, who studied with him for about five years, and with the attainments of Neva Remde, who has been acting as accompanist for some of the members of the Met-

Bernard Sturm, violinist of the Conservatory of Music faculty, who recently resigned from the Cincinnati Orchestra much to the regret of the direct-

ropolitan Opera

Company.

ors and Conductor Stokovski, will devote his entire time to his artists' classes at the Conservatory and give his spare moments to his compositions, which are being received with increasing favor each year. Mr. Sturm is favorably known to the patrons of the Symphony concerts by reason of the excellent notes he prepared last season for the program books, and it is gratifying to know that he will continue this work for the Orchestra Association during the coming Winter. He will also accept a limited number of concert engagements and will appear on many programs at the Conservatory

Romeo Gorno, a Prom-

inent Figure in Cin-

cinnati Music Life

Henri Ern, the distinguished Swiss violinist, who resigned last year as the head of the Violin and Orchestral Department of the College of Music, in order to open his own master school of violin playing, is enthusiastic over the outlook of the season's work. He expects to form an orchestra to be composed of students and non-professionals. Mr. Ern also plans to give a series of chamber music concerts, probably to take place in his own music

The Walnut Hills Music School will give a series of four faculty concerts this season. Those participating will be Philip Werthner, piano; Mrs. Dell Kendall-Werthner, voice; Jacques Sternberg, violin; Miss Frieda Lotz, recitation, and Miss Gladys Sturm, assistant in the piano department. Among other things the "Peer Gynt" program, which found such favor

last season at the Woman's Club, will be repeated with some new "Peer Gynt" music recently imported by Mr. Werthner.

Activities of the Music Schools

The various Cincinnati Music Schools report unusually large enrolments for the present season and many affairs will be given at the schools which are of general interest to the public. The Conservatory Building, which has been enlarged by a new fireproof wing in harmony with the architecture of the building, will offer to the public a number of excellent concerts by members of the faculty, including the concerts of the Conservatory Orchestra under the direction of P. A. Tirindelli and many ensemble programs which will be given by such well-known members of the faculty as Theodor Bohlmann, pianist; Hans Richard, pianist; Bernard Sturm, violinist; Julius Sturm, 'cellist, and Paolo Martucci, a new member of the piano department who will soon make his début in a recital, and John Hoffmann, tenor, pupil of Clara Baur, will give several interesting programs.

One of the busiest places in the city at present is the office of the College of Music adjoining Music Hall. Prof. Gantvoot, director of the College, is happy over the large attendance, and promises some splendid faculty concerts during the Winter. The orchestra will be under the direction of Johannes Miersch, the new head of the Violin Department, and rehearsals are already in progress. Many ensemble programs will be given during the season and the opera classes will be heard at various times in costume under the direction of Sig. Romeo Gorno.

Addition to the College of Music

The writer recently had the pleasure of going through the splendid new addition to the College of Music, a building which will enable Director Gantvoot to carry out a long cherished plan of having the practice rooms entirely separate from the dormitory. The importance of having the dormitory quiet in order that students may relax entirely when not practising has long been recognized, but before the erection of this new building such an arrangement was not possible. The building joins the Odeon, in which many of the College recitals are given, and is entirely of fireproof material. The main part is given over entirely to the dining room and kitchen and is well lighted and sanitary in every particular. The upper part of the building is divided up into practice rooms which are practically sound-proof, light and well ventilated. Director Gantvoot has the faculty of making use of every inch of space belonging to the College, and is now planning an out-door gymnasium on space which was occupied by one of the College buildings prior to the fire of several years ago. This is admirably suited to this purpose and will afford the students a place for basket ball and other similar games.

While the programs are not definitely

Director Gantvoot announces that there will be a series of about twelve important affairs during the year, including three string quartet concerts, three or four sonata evenings, two faculty concerts with the assistance of members of the Cincinnati Symphony Orchestra, one evening by Joseph O'Mera, of the Dramatic Department, and two recitals by Douglas Powell, the English baritone, and at least one or two operatic performances.

The members of the faculty have all returned and the College will enjoy a splendid year. A good year at the College of Music is not reckoned in dollars and cents, but in the artistic results obtained. The reports of the institution show that for the many scholarships and partial scholarships which are granted to promising students the College has an actual deficit of considerable size each year which is taken care of by its endowments and the munificence of those who are interested in the insti-

The Ohio Conservatory of Music, of which Mrs. E. C. Granninger is directress, has recently taken over the entire building formerly occupied by the Lincoln Club, an ideal location on Garfield place. building provides perfectly appointed studios and a large recital hall. Among the important additions to the faculty are Henri Ern, who was formerly head of the Violin Department of the Cincinnati College of Music; J. T. Poehner, pianist, and Stanley Baughmann, the well-known Cincinnati baritone. Carl W. Grimm, whose books are widely known throughout the United States, is in charge of the Department of Harmony, and Philip Werthner is head of the Piano Department. With the new facilities provided, this institution bids fair to rank with the most widely known conservatories in the Middle West.

The Metropolitan College of Music, of which W. S. Sterling is dean, has a new location on Fourth avenue and expects to profit largely by the removal to this downtown location.

With these numerous activities Cincinnati is certain to maintain her reputation among the leading musical centers of the United States.

Hundreds of students have come to the city within the past month from every State in the Union and many foreign countries, and with the large plans for concerts and the Festival as a climax in May we shall undoubtedly enjoy a musical season greater in every way than any previous season in the history of the city.

FRANK E. EDWARDS.

Arthur Nikisch's American Programs

Arthur Nikisch, who will tour this country next April with the London Symphony Orchestra, under the management of Howard Pew, has submitted a suggestion for the programs he will play, and while no details of these can be obtained as yet it may be stated that they will consist largely of Wagner, Beethoven and Tschaikowsky

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Metropolitan Opera House, Studio Building, 1425 Broadway.



MR. AND MRS.

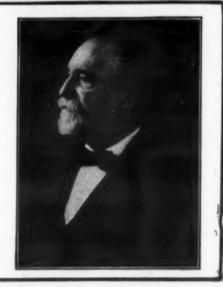
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(Founded 1878 by Dr. Leopold Damrosch)

MR. WALTER DAMROSCH, Musical Director and Conductor

Announcement—Season 1911-1912

Special Series of EIGHT FRIDAY Afternoon Subscription Concerts, to be Given this Season at The Century Theatre, Central Park West and Sixty-second Street, at Three-Ten o'Clock, on the Following Dates:

OCTOBER 27 NOVEMBER 10 DECEMBER 8
JANUARY 5

JANUARY 19 FEBRUARY 2 MARCH 1 MARCH 22

These Friday concerts will be devoted entirely to programs designed for the most advanced musical students and lovers of symphonic music. Soloists will be employed only as they happen to fit into this scheme, and it is intended that this series shall do for advanced music lovers, in the higher symphonic forms, what Mr. Damrosch is already doing for beginners in the Symphony Concerts for Young people.

In order to carry out an educational scheme of such lofty purpose and importance and place its benefits within the reach of all, the *subscription price for the eight concerts*, in the entire parquet, foyer and first six rows of the first balcony has been placed at \$6.50, while a limited number of rear balcony seats will be sold as low as \$3.00 subscription.

The programs as outlined by Mr. Damrosch will contain no works of an experimental nature, but will represent only the highest attainments in orchestral music. They will illustrate the development of symphonic music, from the Concerto and Suite of Bach and Handel, to the complicated Symphony of to-day. An explanatory discourse of twenty minutes by Mr. Damrosch will precede each program.

The Society Will Also Give, as in the Past Years, SIXTEEN SUNDAY Afternoon Subscription Concerts, at The Century Theatre, Central Park West and Sixty-second Street, at Three o'Clock, on the Following Dates:

OCTOBER 29 DECEMBER 3
NOVEMBER 5 DECEMBER 10
NOVEMBER 12 DECEMBER 31
NOVEMBER 19 JANUARY 7

JANUARY 21 MARCH 3
JANUARY 28 MARCH 10
FEBRUARY 4 MARCH 17
FEBRUARY 11 MARCH 24

¶ A brilliant list of soloists will assist at these programs and many interesting orchestral novelties will be produced.

LISZT CENTENNIAL CELEBRATION

In commemoration of the CENTENNIAL OF THE BIRTH OF FRANZ LISZT, October 22d, 1911, the season will be opened by a LISZT FESTIVAL on the first Friday Afternoon and Sunday Afternoon of the season, October 27th and 29th. The programs will be devoted exclusively to compositions of this master and will include his great "Faust Symphony." The soloist will be Mr. Harold Bauer.

ORCHESTRAL NOVELTIES

¶ Sir Edward Elgar's New Symphony No. 2 in E flat, will have its first performance in New York on December 8th (repeated December 10th).

¶ Besides the Liszt Centenary as announced above, the season will include two Beethoven programs, Suite "Die Koenigskinder," Humperdinck, Legend, "Zorohaida," Svendsen, and symphonies by Mozart, Schumann, Tschaikowsky, Enesco, Elgar, Dvorak, Rachmaninoff, Berlioz and others.

American composers will be represented by George W. Chadwick's new Symphonic Suite and "The Culprit Fay," Symphonic Poem by Henry Hadley.

RENEWALS AND NEW SUBSCRIBERS

All subscriptions will be received at the ticket office of the Society, Century Building, I West Thirty-fourth Street, Room 611, where information can be obtained daily from 9 A. M. until 5 P. M. Telephone 2956 Murray Hill.

New subscribers may obtain their tickets on and after October 10th, at 1 West Thirty-fourth Street, Room 611.

BRAHMS' FESTIVAL

In the week of March 25th, the Symphony Society (Mr. Walter Damrosch, Conductor) will combine with the Oratorio Society (Mr. Frank Damrosch, Conductor) in a Brahms Festival of four extra concerts to be given at Carnegie Hall. The programs will include his four Symphonies, the German Requiem and others of his most important choral and instrumental works. Further details will be announced by both Societies later.

OUT OF TOWN CONCERTS.

BROOKLYN
November 11.
December 2.
January 13.
February 3.
March 9.

MONTCLAIR
November 23.
December 28.
January 25.
February 29.

ORANGE
December 7.
January 11.
February 8.
March 7.

NEWARK December 25. January 22.

WINTER TOUR From February 12 to February 25. From April 15 to May 15.

SPRING TOUR From April 15 to May 15.

ORCHESTRA, OPERA AND CHORUS FEATURES OF ST. LOUIS SEASON

With Big Guarantee, Max Zach's Organization Enters Upon a Prosperous Season—Chicago Opera Company Scheduled for Performances—Choral Societies and Visiting Soloists in the Schedule

ST. LOUIS, Oct. 7.—According to the musical prospectus of St. Louis for 1911-12 this city firmly establishes its claim as a music center of high rank. The large number of recitals by individuals, and concerts, coupled with the season of the St. Louis Symphony Orchestra and a series of grand opera performances, will combine to make the year a notable one.

The first event of any importance will be the concert at the Odeon on October 13 by Geraldine Fararr and Edmond Clément, assisted by Frank La Forge. Following will come Jan Kubelik on November 1. Then come the inimitable Russian Dancers led by Mikail Mordkin, for two and possibly three performances of their "ocular operas" on November 30 and December 1.

Later on in the month the music-lovers will have their first opportunity to hear the Cincinnati Symphony Orchestra, when they will come eighty-five strong to play two evening concerts on December 14 and 15 at the Odeon. With them will be Leopold Stokovski, and of course unusual interest will be taken here in the concerts owing to the fact of the recent marriage of this young conductor to Olga Samaroff, the talented pianist from St. Louis.

The grand opera season by the Chicago Opera Company is scheduled for February 2, 3 and 5 at the Odeon.

The famous Kneisel Quartet will be

The famous Kneisel Quartet will be heard on February 19 at the Wednesday Club Auditorium after an absence of several years. During the Lenten season the recitals of Ernest R. Kroeger will take place on the Saturday mornings.

It is understood that the young Spanish pianist, Pepito Arriola will appear immediately after Lent in a series of concerts. It is also hoped that Enrico Caruso will come in May at the Coliseum, provided he makes the tour which was cancelled last year.

The St. Louis Grand Opera Committee, the Executive Board of which is composed of John Laurence Mauran, Chairman, Edward A. Faust, Vice-Chairman; James E. Smith, George W. Simmons, Charles A. Stix, Alexander Hilton, Guy Golterman, Director and Herbert W. Cost, secretary, has made many changes in both the method of handling the opera here and the place where it is to be given. It was found that the last season at the Coliseum, while an enormous success, was not pat-





David Montagnon, Oscar Condon, Man-Musical Manager, ager of the St. Louis of St. Louis Orchestra

ronized by many people who were naturally expected to buy the cheaper seats. It was the original policy of the Committee to present the opera at the Coliseum so that many thousands could attend the opera at a very moderate cost, namely one dollar, but it was found that the attendance in this class of seats was falling off. It was therefore decided to give the opera this year at the Odeon, which seats about 2000 and charge only two prices, viz.: \$6 on the Main Floor and \$3 in the Balcony. Boxes, of which there are thirty, sold at

\$240 each, and two days after the announcement was made early last June they were entirely disposed of for the season and now there is a waiting list. Already more than half the house is sold for the season, without even an announcement of the operas to be presented. Of course the great Campanini with his orchestra of ninety men will be here and the members of the Executive Committee will confer with the Chicago management regarding the répertoire, after that organization will have started its season. Mary Garden will surely be here in one and maybe two performances.

The amount of interest which will be manifested in the coming season will, it is believed, settle the question as to whether or not St. Louis shall have a public hall for the production of dramatic works and grand opera.

The St. Louis Orchestra

The St. Louis Symphony Orchestra enters into the most prosperous season in its career. Through the efforts of the Finance Committee, the fund of \$30,000 was raised for a period of five years, thus placing the orchestra on a footing which it has never had before. In addition to this the sale of seats for the season has been larger than in many years and the boxes for both the evening Symphony series and the Sunday "Pops" have all been sold. The concerts which formerly were given on Friday night and Saturday afternoon have been changed about to Friday afternoon and Saturday night, as is the custom with many of the other large orchestras in this country.

Max Zach, who has done so much for the uplifting of the orchestra, will again return as director. He is now abroad and will return to the city late in October or the first of November, when rehearsals will be started. Hugo Olk will again be Concertmeister. The first concert on November 10 will mark the opening of the 32nd season of the Society and it will give fifteen pairs of symphony concerts and twenty Sunday "Pops." A series of concerts with choruses of 400 voices from the public schools will be given at intervals. The artists already engaged include Harold Bauer, who will appear at the first concert, followed by Schumann-Heink, Bernice de Pasquali, the coloratura soprano, Ludwig Hess, the German liedersinger, Vladimir de Pachmann, Wilhelm Bachaus, Boris Hambborg, the young 'cellist, John Dunn, Arthur Shattuck, Helena

Lewyn and other notables, who will be announced later. Several tours of the nearby cities will be made and a festival tour is planned for the early Spring.

tour is planned for the early Spring.

The affairs of the orchestra will be managed by Oscar Condon, who has been associated with the former management



The Odeon, in Which Opera Performances and Concerts Are Given in St. Louis

for several seasons. Of the out-of-town inquiries, he says: "We have had more inquiries for the orchestra than it will be possible to fill, which shows the increasing demand for high-grade music throughout the country." The present officers are Hanford Crawford, president; George D. Markham, vice-president; Mrs. W. A. Mc-Candless, vice-president; A. W. Douglas, vice-president; Hugo Koehler, vice-president and Otto Bollman, treasurer.

Choral Music in St. Louis

There is probably no city in the country where better choral concerts are given than here. Foremost is the Apollo Club, the opening concert of which takes place on November 21, marking the beginning of its eighteenth season. The soloists en-

[Continued on page 39.]

KITTY CHEATHAM

The Distinguished Diseuse

"Kitty Cheatham's art has the same value and rare meaning which Lewis Carrol's, Stevenson's and William Blake's has. The world's greatest spirits like Christ and Tolstoy have laid great emphasis on the keeping of the spirit of the child alive in the world. Kitty Cheatham is the voice



'From a Portrait by S. Seymour Thomas.

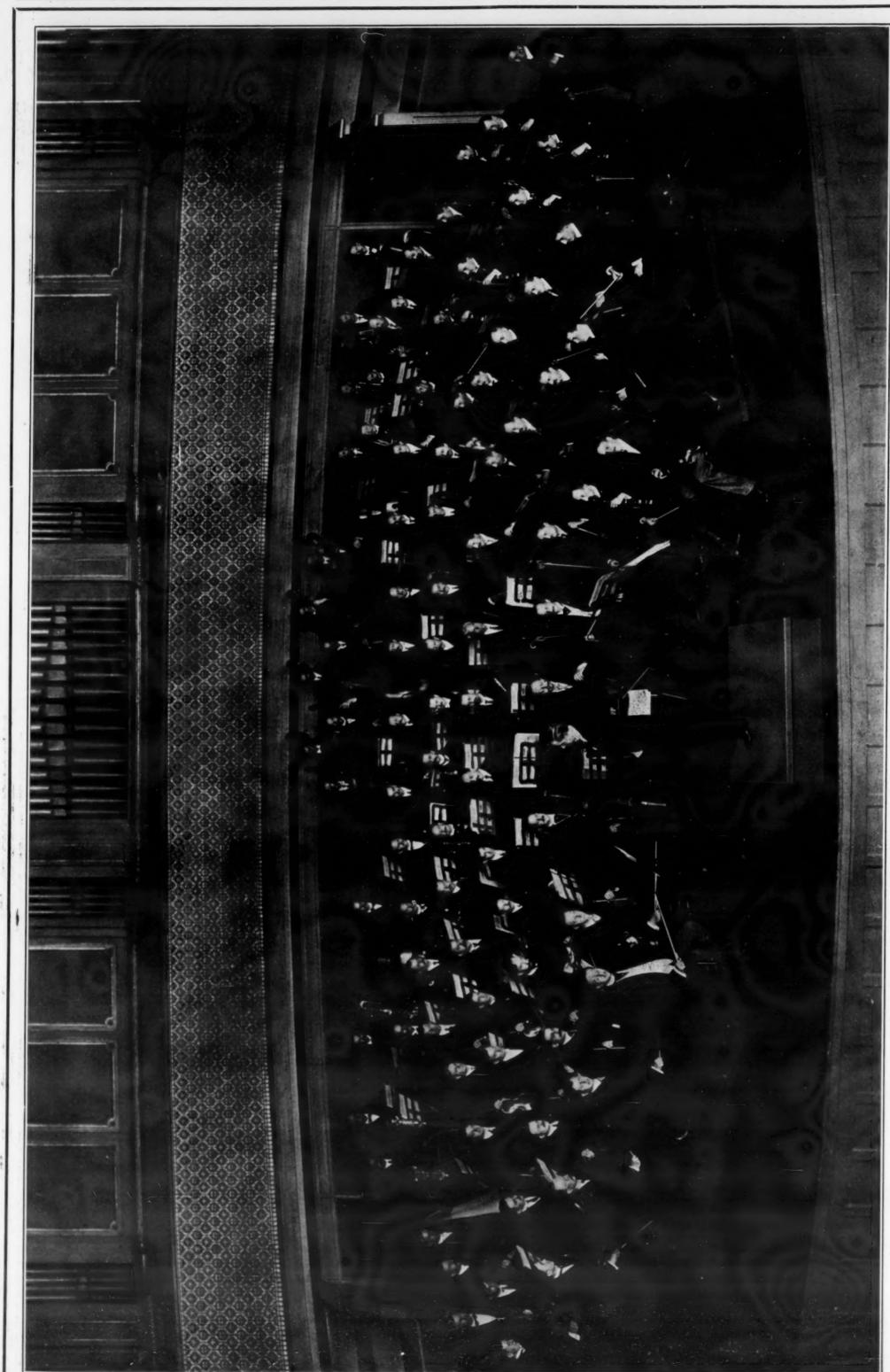
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of the heart of childhood."-The New York Call.



Miss Kitty Cheatham uses in her programs not only the songs and stories of childhood, but she draws from the limitless sources of the great composers and authors. Furthermore, she is creating a widespread interest in negro folk literature, which is fast dying out in this country. It is in this comprehensiveness and wide range of subject that Miss Cheatham's recitals make their universal appeal.



CHICAGO OF THE THEODORE THOMAS ORCHESTRA FREDERICK A. STOCK, Conductor

ORCHESTRA, OPERA AND CHORUS FEATURE OF ST. LOUIS SEASON

[Continued from page 37.]

gaged for this concert are Florence Hinkle, soprano, and Kathleen Parlow, violinist. The next concert will follow on February 6 with Ellison Van Hoose, tenor, and George Barrère, flutist, as soloists. No announcement has been made for the third concert, which is scheduled for April 16. Again the directorship will be in the hands of that most capable musician, Charles Galloway. There are eighty active members and the seats are disposed of by subscription entirely, the associate membership being about 500. Officers for the coming season are Charles Wiggins, president; W. K. Stannard, vice-president; D. M. Jones, librarian; and the Executive Committee consists of J. B. Cozzens, W. L. Chappell and John A. Rohan. Concerts will be held in the Odeon as usual.

The Morning Choral Club

Another society of long standing and excellent reputation is the Morning Choral Club, composed of 100 trained women's voices. This also is a subscription society, numbering nearly 500 members. The Members' Day, or first concert, will this year fall on November 4, which Pasquale Amato, the Italian baritone of the Metropolitan Opera Company and Mme. Gilda Lingari, soprano, as soloists, and Sig. Tanara as accompanist. The Christmas recital will advance local talent. The first public recital comes on January 22 when Lhèvinne, the pianist, will be heard. The final concert takes place in April. These last two are given at the Odeon. Charles Galloway is director also of this club. Officers for the coming season are: Mrs. Joseph Fuqua, president; Mrs. Benton Pollack, first vice-president; Mrs. John Campbell Smith, second vicepresident; Mrs. Joseph Folk, treasurer; Mrs. David Bixby corresponding secretary; Mrs. H. R. Hall, secretary, and Mrs E. N. Birge, librarian.

The Amphion Club

St. Louis is justly proud of the Amphion Club, which inaugurates its seventh season early in November. Although the club is hard at work no dates or soloists have yet been decided upon. The club numbers sixty-five active and about 600 associate members. For two years it has been under the personal direction of Ernest R. Kroeger. For the first concert, a novelty entitled "Hamlet-Revamped," a musical travesty on Shakespeare's play, will be presented. All concerts are held in the Odeon. The officers for the 1911-1912 season are Murray Carleton, president; A. B. Lambert, vice-president; Dr. Will O. Campbell, vice-president; F. A. Breckenkamp, treasurer; E. J. Troy, secretary and F. H. Coster, recording-secre-

Every large city usually has its quota of amateur instrumental organizations but it may be conceded to St. Louis that it has one of the best and most talented amateur orchestras in the country. It is known as the St. Louis Amateur Orchestra and numbers about sixty-five players, both men and women, who are examined first

before a committee of experts. The club was founded in 1894 by a group of teachers, who desired to give their advanced pupils an opportunity to gain experience in ensemble playing. They are under the direction of Prof. Frank Gecks and they will give several concerts this Winter. They have both local and imported soloists. The pride of the orchestra is the wood-wind section, which is now com-posed of three flutes, three oboes, two English horns, three bassoons, six French



Max Zach, Director of the St. Louis Symphony Orchestra

horns, one bass-clarinet and one contra bassoon, and its excellence is due to the efforts of Alfred P. Hebard, who plays first bassoon and Mr. Walter, who plays second oboe. The St. Louis Symphony Orchestra library has been placed at the disposal of the club and a very promising season is in store. The officers are Alfred P. Hebard, president; D. H. Hansberg, first vice-president; R. L. Richter, second vice-president, and John C. Walter, secretary-treasurer. A number of prominent men in the city have become interested in the orchestra and have formed a Board of Governors and also raised a "Guarantee Fund."

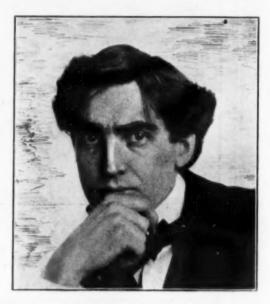
The St. Louis Union Musical Club

Another organization that always brings to St. Louis the highest type of talent is the St. Louis Union Musical Club, an organization of about 160 women of whom about sixty are active and 100 associate. It gives monthly concerts at the Musical Arts Hall, where local musicians are given an opportunity to perform and two large concerts each year at the Odeon. Their first offering this year on November 22 will be Fannie Bloomfield Zeisler. The other large concert will be in April, but no soloists have been announced. club work is under the direction of Mrs. Charles B. Rohland and the meetings are held on Tuesday afternoons. At the election on September 22, the following were elected officers for the ensuing year: Mrs. David Kriegshaber, president; Mrs. E. J.

Taussig, first vice-president; Mrs. Paul Y. Tupper, second vice-president; Mrs. W. E. Ingalls, treasurer; Mrs. W. Chivvis, auditor; Mrs. G. F. Baker, recording secretary, and Mrs. Hettie Scott Gough, sec-

Knights of Columbus Choral Club

The Knights of Columbus Choral Club. which sings the famous chants of the Catholic Church, will this year give its eighth season of concerts. No dates or soloists have yet been decided upon. This season the club will be under the direction of Thomas Moore. Previously it has had the training of the Rev. Father Leo Man-



Charles Galloway, Director of Two St. Louis Choruses

zetti. It is the largest choral organization in this section, numbering 116 voices. The officers are Charles G. Mulligan, president; Louis C. Murphy, secretary, and William J. Donohoa, treasurer. The executive committee consists of Arthur J. Ryan, William J. Donnelly and John Q. Gillmore.

The Arion Club

The "infant" choral organization, although perhaps as successful in every way as the larger ones, is the Arion Club of the suburb, Webster Groves, numbering thirty picked voices under the directorship of Glenn H. Woods. The Arion, though only three years old, already has a full subscription of 200 associate members and money in the treasury from last season. Charles Blood is president and Horace Beck, secretary and treasurer.

A Local "Booking Agency"

St. Louis has now a real "booking gency" in the office of David Montagagency' non, who was associated with Loudon Charlton, of New York, for over twelve years. This Spring, when the latter resigned as manager of the symphony orchestra, Mr. Montagnon also resigned from the Charlton office and established one of his own, representing all of Charlton's artists in about fourteen States in the Central West, as well as the artists of many other of the Eastern managers. He has been very successful and has booked many attractions from as far north as-Win-

nipeg to as far south as New Orleans and Mobile and the intervening territory. His artists include such names as Johanna Gadski, Frances Alda, Berta Morena, Yvonne de Treville, Kirkby-Lunn, Albert Spalding, David Bispham, George Hamlin, Edouard Dethier, Jan Kubelik, Josef Lhè-vinne, Harold Bauer, Mary Hissem de Moss, Isabelle Bouton and many others, Eleanor J. Webner, who has also been associated with the Charlton management for several years, will be secretary of the Bureau. Mr. Montagnon will only do a small amount of local management and his offices will remain in care of Bollman

Piano Co., No. 1120 Olive Street. Herbert W. Cost, of No. 1120 Olive Street, will manage many of the local concerts this season. He has been for the past three seasons secretary of the Grand Opera committee and last year brought several attractions to the city.

In addition there will be many attractive concerts given by the different German choral societies, principal among which is the Liederkranz Club. The Orpheus Society, composed of amateur instrumentalists will also have several concerts at the Union Club.

HERBERT W. COST.

GRAND RAPIDS PROGRAM

Artists of Highest Standing Will Distinguish It

Grand Rapids, Mich., Oct. 7.—David Bispham, Jan Kubelik, Mme. Gerville-Réache, Mme. Jomelli, Christine Miller, Francis Macmillen and other artists of the same stamp are to visit Grand Rapids this

The St. Cecelia Society, besides its three regular artists' recitals, will give three extra concerts, through the efforts of Mrs. Clara Davis, president.

William Andersch has been obliged to add two assistants to the staff at his vocal studio. His time was fully engaged before the season opened. Mme. Elizabeth Bruce Wikstrom is also a busy teacher, and, in addition, fills many concert engagements.

The Schubert Club will give three public concerts, assisted by distinguished artists. Frances Cambell, the efficient director, is also a vocal teacher and composer.

Mrs. Frances Powers, pupil of Mme. Corelli, of Berlin, has opened her vocal studio with the largest number of pupils since her return from Europe three years

The Choral Society, which was at one time disbanded, has been reorganized with R. Wallenstein as director. Mr. Wallenstein is also head of the Wallenstein Piano School.

The Sacred Heart Academy has engaged the noted piano teacher, Ottokar Malek, of Chicago, to teach two days a week.

Far Advanced

One evening a portly, well-dressed woman arrived at a concert hall quite out of breath, says the Berlin Tageblatt. "I suppose it began long ago," she exclaimed to the ticket seller; "what are they playing now?" "The Ninth Symphon" he answered; whereupon she exclaimed: "Good gracious, have I missed all the others?'

WILLIAM

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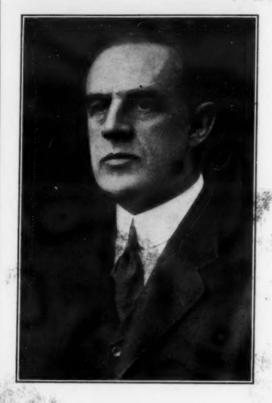
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NELLIE WRIGHT

Soprano

MARY CHENEY

Welsh-American Soprano FRIDA WINDOLPH

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ROYAL DADMUN

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December 10, New York

February 16, Oberlin, O.

February 17, Detroit, Mich.

Theodore Thomas Orchestra

January 15, Milwaukee, Wis.

Minneapolis Symphony Orchestra

November 12, Minneapolis, Minn.

January 30, Neenah, Wis.

St. Louis Symphony Orchestra

December 29, St. Louis, Mo.

December 30, St. Louis, Mo.

The Date of Mr. Shattuck's New York Recital Will Be Announced Later

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ST. PAUL'S MUSICAL INTERESTS FLOWING ALONG FOUR CHANNELS

Orchestra Concerts, Opera Season and Work of the Schubert Club and Choral Art Society Main Factors in the Coming Season— Woman Impresario Brings Best Attractions to City

ST. PAUL, MINN., Oct. 7.—The attention of patrons of music in St. Paul is directed at this time of the year along four main channels, leading to four distinct goals—a successful season for the St. Paul Symphony Orchestra, a brilliant mid-Winter opera season, a season of increased activity in the Schubert Club and the work of the St. Paul Choral Art Society.

Each stands as an objective point, a



Walter Rothwell Director St. Paul Orchestra

vision disclosing the city's needs along a certain line and all inspired with the possibilities of the city's resources in the development, to advanced proportions, of an important musical center.

Then, too, the several German singing societies, chamber music organizations, mixed quartets, women's quartets, the increasing number of artist residents, the pronounced ac-

tivities in the studios, the different colleges and schools of music, the well-recognized efficiency of the public school music, the church choirs, some of which include artists of wide reputation—all these stand as many centers of growth and influence in the proposed work for the sea-

Of organized effort, the St. Paul Symphony Orchestra probably makes the greatest demand and occupies the widest field, inasmuch as through it a body of over seventy men have been drawn to the city and made it their residence, and a series of ten symphony concerts with world renowned artists, weekly popular concerts, also with assisting soloists, are to be supported by public patronage, and a large graranty fund subscribed by men prompted by generous natures and municipal pridemen who give of their plenty that the less fortunate may share their advantages; men to whom the St. Paul Symphony Orchestra stands as the fulfillment of a dream, the exponent of artist c St. Paul.

In the election of Louis W. Hill to the presidency, there is drawn into active service one who has long been a heavy guarantor and who thus adds to the already existing evidence of his public spirit and popularity. Mr. Hill is the son of James J. Hill, the well-known "railroad king and empire builder," and himself the president of the Great Northern Railroad. That a man of Mr. Hill's business and social standing and general resourcefulness has identified himself with the fortunes of the orchestra bespeaks a season of growth and prosperity for the organization.

The new manager, E. A. Stein, a resident of St. Paul, and for several seasons assistant manager, comes to his office well equipped by virtue of his experience and exact knowledge of local conditions and a capacity for close application and detail work.

Mr. Hill and Mr. Stein announce the same general policy actuating the orchestra in past years. C. V. Kalman, the retiring president, has accepted the office of vice president.

Mr. Rothwell's Fourth Season

Walter Henry Rothwell will this year enter upon his fourth season as director of the orchestra. Mr. Rothwell has each year justified the action of the association in bringing him to the conductor's stand. Of English and German parentage, a Viennese by early training, a cosmopolitan by experience, he brings to his work a breadth of knowledge and sympathy which promises to make the season's program one of interesting variety.

Christaan Timmner is the new concert master. He comes from Holland, where he leaves a record of many successful seasons as concert master with the famous Conzert Zeban, of which Willem Mengelberg is director.

Riccardo Martin, First Soloist

The season will open November I with Riccardo Martin the assisting soloist. Rudolph Ganz and Berta Morena will be heard with the orchestra November 14 and 18. In December, Otto Goritz and Harold Bauer will be the soloists on the 8th and

26th, respectively. The January concerts come on the 9th and 23d, with Frances Alda and Ludwig Hess on the respective programs. February 6 will be marked by the introduction of Christaan Timmner, concert master, as soloist. Johanna Gadski comes on the 20th of the month, and the season closes March 5 with Mme. Rothwell-Wolff, the soloist. An extra children's matinée will be given December 8, when Goritz will appear with the orchestra in selections from the "Hänsel und Gretel," "Königskinder," etc.

Weekly popular orchestra concerts with soloists will be given Sunday afternoons throughout the season, beginning November 5. The "pops" are eagerly anticipated by thousands, who cannot afford symphony concert prices.

It is planned that the local season of symphony and popular concerts shall be supplemented by a Spring tour, which shall take the orchestra to many towns





Edmund A. Stein, Leopold Bruenner, Di-Manager St. Paul rector Choral Art Orchestra Society

where a local orchestra is not supported and to large cities desirous of hearing the St. Paul orchestra under Mr. Rothwell's bâton.

The Grand Opera Season

A season of grand opera by the Chicago Grand Opera Company is announced by Mrs. F. H. Snyder, for the last week of January, also a number of individual attractions during the season which are commanding the attention of music-lovers over a large area.

As an example of what can be done through individual effort, Mrs. Snyder stands in a class by herself. Prompted by an innate love for music, further actuated by a determination that St. Paul and the West shall know the world's best artists, equipped with a keen business sense and indomitable courage, her efforts produce telling results in the musical life of Minnesota and neighboring States.

The operatic season, preceded by a concert Sunday night, January 28, in which the principals of the Chicago Opera Company will appear with the orchestra under the direction of Campanini, will open Monday night, January 27, with a performance of 'Tristan und Isolde," with Fremstad, of Minnesota birth, and a great favorite, Cisneros and Dalmorès in the leading rôles. Other operas to be presented are: Jewels of the Madonna," by Ferrari, and "The Secret of Suzanne," by the same composer. The latter will be used in a double "Hänsel und bill with Humperdinck's Gretel" to be produced in English, with Carolina White and Sammarco in the leading parts. A choice is offered the public between "Thais" and "Le Jongleur de Nôtre Dame," and the season will close with Victor Herbert's "Natoma."

Mrs. Snyder's Offerings

The individual attractions offered by Mrs. Snyder call the attention of the public early in the season. Geraldine Farrar, with Edmond Clément and Frank La Forge, will be heard in concert the evening of October 24. Kubelik comes Sunday night. November 12. The Russian Dancers will appear November 16 and Sousa's Band November 19. Mme. Eames and Emilio de Gogorza are scheduled for February.

The Schubert Club

The Schubert Club announces a season rich in promise. The work of this band of five hundred women centers about two objective points—self culture and philanthropy, along musical lines. The impetus given nearly thirty years ago by a small number of women resulted in a later broadening of the work compatible with the growing needs of a growing city. In the city of St. Paul, ir the District Fed-



Mrs. F. H. Snyder, the St. Paul Impresario, and Guests. From Left to Right: Nicola Zerola, the Tenor; Sig. Longoni, Carolina White, the Prima Donna; Signora Zerola and Mrs. Snyder

eration, in the State Federation of Women's Clubs, in the National Federation of Musical Clubs, the Schubert is looked upon as a leading and permanent factor.

The prospectus for the coming season calls attention to ten formal programs by artists in the club and others of international fame, three formal programs under the auspices of the Students' Sect.on, six miscellaneous programs for active members, five study afternoons, three studio recitals. The season offers variety in the piano recital, the vocal recital, chamber music, a Liszt memorial program, a Children's Day, an American composers' program, a lecture-recital and miscellaneous programs. Two reciprocity programs w.ll Le given by representatives of the Thursday Musicale of Minneapolis and the Matinee Musical of Duluth.

The season opens October 7 with the president's reception. Other events will occur fortnightly as follows: October 11, recital by active members, Louis Shawe, baritone, and James A. Bliss, pianist, assisting; October 25, Liszt memorial program; November 7, Fannie Bloomfield Zeisler; November 22, American composers' program; January 3, chamber music; January 17, reciprocity program by Duluth "Matinée Musicale;" January 27, Thomas Whitney Surelli lecture recital, "Italian Folk Song and Dances;" February 14, Children's Day; February 28, annual meeting; March 13, reciprocity program by "Thursday Musical" of Minneapolis; March 27, students' program; April 10, Charles W. Clark.

The students' section offers a course of study in "The Origin and Development of Italian Music," conducted under the following heads: Ecclesiastical music, the oratorio, the opera, folk song, early musical instruments, development of instrumental music.

New branches of work feature the season's outlook along philanthropic lines. Steps leading to the foundation and support of a School of Music in "Neighborhood House," the center of St. Paul's settlement work, have been taken during the Summer and the venture will be pushed by a committee concentrating its efforts on this point.

A Students' Bureau will make it its business to bring into connection the supply and demand among young performers who need the opportunity for converting musical equipment into a commercial asset and communities prepared to give proportionate compensation to these young musicians whose art, while not mature, would yet offer pleasurable variety.

Officers of the Schubert Club

The business of the Schubert Club will be conducted by its executive board made up of officers and chairmen of committees as follows: Mrs. W. S. Briggs, president; Mrs. C. E. Furness, vice president; Mrs. F. S. Blodgett, recording secretary; Mrs. A. F. Goodrich, assistant recording secretary; Gertrude E. Hall, corresponding secretary; Mrs. M. D. Munn, assistant corresponding secretary; Cornelia Lusk, treasurer; Mrs. J. W. Thompson, librarian; Elsie M. Shawe, assistant librarian; Mrs. Benjamin Summers, Mrs. Emil Traeger, Mrs. Clifford Hilton, Mrs. W. M. Merrick, Mrs. J. Z. Ingersoll, Mrs. Robert E. Olds. Mrs. W. P. Plant, Mrs. G. A. Renz, Mrs. W. M. Thurston, Mrs. James Schoonmaker, Henrietta Willins, Anita Furness, Helen

The Choral Art Society

An organization which stands for serious and earnest musical endeavor of the highest order and commands the sincere respect and admiration of the truly musical is the St. Paul Choral Art Society, inspired and directed by Leopold Bruenner. For several seasons have the excellent concerts of this society given evidence of Mr. Bruenner's elevated and sustained ideal of what a

choral art society should be in the matter of its choice of music for study and style of rendition. In this, his "Favorite Child," are to be seen the fruits of a labor of love and devotion

of love and devotion. The Choral Art Society consists of fifty selected and well-balanced voices, and some twenty new singers have signified their willingness to become members. Financially and artistically the society is in excellent condition. For the ensuing year there are three concerts scheduled. The program of the first will consist of Italian, German, French, Scotch, English, Russian and American Folksongs, sung a capella. The program of the second concert will be culled from the writings of the best old and modern a capella composers. Among the works to be studied for this concert are: "Pater Noster" and "Gloria Patri," by Palestrina; "Crucifixus," by Lotti; "Ave Maria" (for men's voices), by Vittoria; "O Seigneur, loué sera," by Swelink; "The Stars," by Taneieff; "Palmsonntag," by Reger, and in commemoration of Liszt's centenary his 137th Psalm (for female

The third concert will be devoted to the compositions of J. S. Bach. Two cantatas, "Sleepers, Awake!" and "God's Time is the best" have been selected for production. The solo parts will be entrusted to Twin City artists and the orchestra will conform with Bach's ideals. The St. Paul Choral Art Society will open with an a cappella concert before the Land Congress to be held in St. Paul in December.

The German Singing Societies

St. Paul's large German population is represented by several German singing societies which yield mater ally to the richness of a musical season. The Concordia Singing Society, whose birth date is given as January 10, 1847, is the oldest of these. Its present leader, L. W. Harmsen, has been its director for twenty-six years, and is held in high esteem by a large following. Another body of German musicians constitute the Arion Singing Society, founded in 1876, and a prize-winner in at least one sängerfest of the Northwest. The Mozart Club has enjoyed several seasons of popularity. It was founded in 1895 by Peter Joseph Giesen, who still directs its affairs and promises an attractive season for 1911-1912. Mr. Giesen, familiarly known as "Papa Giesen," is said to be the oldest active singer in the Northwest. The West Side "Liedertafel," in its proposed work for the coming season, stands for the musical expression of the Germans of West St. Paul. Julius Perlt is its president and F. L. Jacobi, director. The North St. Paul "Liedertafel," together with the singing societies already mentioned, constitute a body of singers known as the United Singers of St. Paul. This organization figures on many musical occasions of importance. The great event for the coming season of the United Singers of St. Paul will be the National Sängerfest to be held in July in the Auditorium, the local society appearing at that time in the large chorus constituting the national body.

Musicians of note who, while making their residence in St. Paul, are booking concert engagements throughout the country, are Mrs. Katherine Hoffmann, known in Europe and America as accompanist to Mme. Schumann-Heink; Jessica DeWolf. well established as a leading soprano of the Northwest; Lewis Shawe, baritone; Mme. Hesse-Sprotte, dramatic contralto; Mrs. W. M. Thurston, contralto; Ella Richards, planist, who will identify her interests with those of Mr. and Mrs. Maximillian Dick in a chamber music organization known as the Dick-Richards Trio; Mrs. Hermann Scheffer, pianist; Aurelia Wharry, soprano, who has placed the management of her Winter's concert work in the hands of H. D. Frankel, local manager, and Mrs. Frank O'Meara, contralto.

MRS. W. S. BRIGGS.

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Wednesdays, 8 p. m., Mixed Chorus

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Dec. 11—The Legend of St. Elizabeth, Liszt

Feb. 12—Program to be announced later

Engagements with the Philharmonic Society

At the regular Philharmonic Subscription Concerts

December 21-22—Dante Symphony, Liszt

March 14-15—Ninth Symphony, Beethoven

March 17—(Brooklyn) Ninth Symphony, Beethoven

Voice Trials for New Members at the Rehearsal Rooms

October 14-3 to 6 and 7:30 to 10 p. m.

October 15-3 to 6 p. m.

Also apply at the regular rehearsals. No applicant admitted after January first. Singing members not required to pay dues.

HARRY M.

Washington Herald, Washington, D. C., March 10, 1911.

"Comment on the concert would be incomplete without a tribute to the accompaniments of Harry M. Gilbert, who has been heard in concert with Geraldine Farrar, and whose work at the piano had much to do with the success of the singers. played also two solos with such skill that the audience demanded more, and he played a charming humoresque of Laszlos."

Baltimore Sun, Mar. 11, '11.

"Mr. Gilbert is an excellent pianist and, both as soloist and accompanist, gave an excellent account of him-

Philadelphia Evening Bulletin, March 22, '11.

"The accompaniments were admirably played by Harry M. Gilbert, who further proved his capability as a pianist in two solo numbers."



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-VIOLINIST -

ANOTHER

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TOUR 1912



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Mr. Falk demonstrated his mastery of the violin. . . . With the memory of Kreisler playing the old French gavottes, minuettes, etc., lingering in the minds of many of the audience, it is unnecessary to add more in praise of Mr. Falk's playing of them than that for the time being Kreisler was forgotten.-Philadelphia Record.

The soloist showed absolute control and the highest degree of musical sureness; through his entire playing there lay a velvety richness of tone.-Reichsanzeiger (Berlin).

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MINNEAPOLIS ORCHESTRA PLANS THIRTY=EIGHT LOCAL CONCERTS

Special Programs for Young People to Be Given by Director Oberhoffer-Varied Interests Represented in Schedule of the Thursday Musical-Apollo Club to Give Choral Programs

MINNEAPOLIS, MINN., Oct. 5.—The musical life of Minneapolis centers chiefly around the Minneapolis Symphony Orchestra, under the direction of Emil Oberhoffer. In all, the orchestra will give thirty-eight concerts in the city during the season and it will also be heard in other cities in a tour arranged by the manager, Wendell Heighton.

For the first time the orchestra will invade Eastern territory, giving concerts in New York, Pittsburgh, Chicago and other

There will be few changes in the personnel of the orchestra, the most important being with the solo 'cellist. Carlo Fischer. who has held this position for several years, has resigned to accept the position of associate manager of the orchestra. He will be succeeded by Willie Lamping as solo 'cellist.

The first Friday evening concert, on October 22, will be of more than usual interest to local music-lovers, as the soloist will be Esther Osborn, a Minneapolis singer, who has been one of the leading sopranos of the Royal Opera in Stockholm for the past two years. The dates and soloists for the remaining evening concerts are as fol-

November 3, George Hamlin; November 17, Berta Morena; December 1, Rudolph Ganz; December 15, Maud Powell; December 29, Harold Bauer; January 12, Frances Alda; January 26, Albert Spalding; February 9, Ludwig Hess; February 23, Johanna Gadski; March 8, Richard Czerwonky and March 22, Katharine Goodson.

The twenty-one popular concerts given Sunday afternoons will be divided into three series. The soloists for the first seven concerts will include Gertrude Rennyson, soprano; Marcus Kellerman, basso; Alma Johnson-Porteous, a popular local singer; Arthur Shattuck, pianist; Joseph Schenke, tenor, who will be soloist at the fifth concert, has also been engaged for the Spring tour of the orchestra. Carl Scheurer, the second concert master, will be the soloist for the sixth concert, and Christine Miller, contralto, will sing at the closing concert of the first series.

The soloists for the second and third series of popular concerts have not been definitely decided upon, but it is expected will include, among others, Margaret Keyes, Lois Elwell, Maud Fenlon-Boll-man, Gustaf Holmquist, Boris Hambourg and Silvio Scionti.

Concerts for Young People

One of the finest educational movements taken up by the orchestra is the series of concerts given for young people. A guarantee fund has been raised for these concerts by prominent women, and they are expected to exert a wide influence for future musical Minneapolis. The Young People's Symphony concerts will be given Friday afternoons, the first one to take place November 24, and six in all will be given during the season. The prices of seats range from fifty cents to ten cents. Franck, Vincent d'Indy and Sgambati.

An opportunity will be given the public school children to purchase seats three days in advance of the general sale of Mr. Oberhoffer has selected the programs with special reference to increasing the love of music and enlarging the musical understanding of young people, and he will give during each program explanatory talks of the compositions played.

At the first concert the construction of the modern orchestra will be explained, and the plan now is to print a chart on the back of each program showing the name and position of the different instruments.





clate Manager Minneapolis Orchestra

Carlo Fischer, Asso- Emil Oberhoffer, Director Minneapolis Orchestra

The second program will be devoted to the origin of the symphony and illustrated by

At the third concert works of Mozart will be given; for the fourth Beethoven will be represented; the fifth will include fairy tales and special music illustrating the stories, and the sixth concert will be given over to Wagner and MacDowell.

The Thursday Musical

The Thursday Musical will undoubtedly have the most active and influential season in its history. The club is one of the largest musical clubs in the country, having 925 members, and efforts are being made to increase the membership to 1200

The club has outgrown its old studio and is now in one of the handsomest studios in the city. The room will be used for every purpose of the club work except the regular fortnightly programs, which will take place as usual in the First Baptist

The policy of the Musical has always been to support and work with every other musical organization in the city, and through its president, Mrs. Harry Jones, it will work with the committee in charge of the young people's symphony concerts.

The regular fortnightly programs will be representative of the composers of the present day who are influencing musical ideas and thoughts. Some of the composers represented on this program will be Debussy, Charpentier, Reger, Kaun, Moussorgski, Borodine, Cadman, Con-Moussorgski, Borodine, Cadman, Converse, Arthur Farwell, with excerpts from Victor Herbert's opera "Natoma": César

The chorus will be in charge of H. S. Woodruff, the director of the Apollo Club, and will give one of the afternoon programs. The student body will also have a place on the program this season. The reciprocity feature which was so successful the past year will be continued.

The season's program is as follows:

October 19, miscellaneous; November 2, American and Indian; November 16, miscellaneous; December 1, German; December 28, lecture recital on Victor, Herbert's "Natoma," Mrs. W. O. Fryberger; January 4, miscellaneous; January 18, matinee musical of Duluth; February 1, student's program; February 15, French and Italian; February 29, the Schubert Club of St. Paul; March 14, chorus; March 28, Russian and Bohemian; April 12, evening open meeting. April 12, evening open meeting.

For several seasons the club has maintained an orchestra, bringing in from outside the club players for certain instruments, but this year the work will be confined entirely to the members.

The ensemble study will include trios, quartets and quintets, with each division under capable supervision. Monthly meetings will be held by the string section and subjects of historical interest will be discussed.

The organ section will continue its studies of the Swedish, Norwegian and Danish composers. One public meeting will be given November 24, when the works of Dubois and Dethier will be heard. On December 8 the compositions of Dudley Buck and Horatio Parker will be considered.

Class meetings will also be a feature of this section, and these meetings will be conducted by the best musicians in the

The student members will give three recitals and the associate members will hold informal musical programs and social gatherings at the new studio.

The vocal section will take up the study of oratorio, holding six meetings during the season at the studio.

One feature of the club's work which has been very successful is the philan-The members give thropic section. musicales at the various settlement houses. hospitals, public schools and in the homes of "shut-ins."

The Minneapolis Apollo Club

The Apollo Club, the leading male chorus in the city, under the direction of H. S. Woodruff, is anticipating a most successful season. Rehearsals have already begun. The coming season will be the six-teenth season and Mr. Woodruff has been the conductor for nine years.

The chorus numbers about eighty voices and it is well balanced. There are yet several of the charter members in the organization, and the long years of close association and musical appreciation of the highest there is in male chorus work among the members have helped the conductor realize his ambition to make it one of the best male choruses in the country. The first concert this season will be given November 14, with Florence Hinkle, soprano, as soloist. The second concert is scheduled for February 13, with two soloists, Oscar Seagle, the baritone, and Yves Nat, the pianist. Mr. Seagle formerly lived in Minneapolis and was a member of the Apollo Club. The third concert will be given the first of April, but the soloist has not vet been selected.

At the first concert Mr. Woodruff will give the cantata "To the Genius of Music, by Mohr. Other numbers will include "The Britons," by Protheroe; "The Angelus," by W. G. Hammond; "The Autumn Woods," by Samuel Richard Gaines, and "Gypsy John," by Frederic Clay.

The music schools have all opened with an increased registration over last season, and there are many pupils from out the

Northwestern Conservatory of Music opens its twenty-seventh year with an increase of over fifty per cent of students taking the full course. The faculty remains unchanged with the exception of Miss Mabel S. Woodbury, who is added to the violin teachers. Miss Woodbury has just returned from seven years' study and concert work in Europe and brings very high references as to her abilities.

The Minneapolis School of Music, Ora-tory and Dramatic Art opened this year with the largest registration in the history of the school. The faculty this season will number forty-six teachers, including many new ones. One of the most important additions to the teaching staff is Signor Giuseppe Fabbrini, from the Naples Con-





Harry Jones, H. S. Woodruff, Direc-President Thursday tor of the Apollo Musical Club

servatory, who will teach piano harmony and composition.

The Johnson School of Music has recently changed its location, having taken a large private residence, which has been arranged for the school needs. The school has opened with a large registration and a most successful season is assured. Gustavus Johnson, the director, will personally give recitals.

There will be numerous recitals by local artists. Mrs. Wilma Anderson Gilman will give at least one recital and will be heard in several lecture-recitals both at home and in other cities. An addition to musical circles will be Ruth Anderson, the violinist, who has been living in New York for several years. Hamlin Hunt, the organist, will give a series of organ recitals in October. William MacPhail, the violinist, and his wife, Margaret Gilmore MacPhail, pianist, will be heard in two joint recitals. Mr. and Mrs. James Bliss, pianists, will be heard in recital.

EVA BLANCHARD.

Helen Waldo to Tour Pacific Coast Cities

Helen Waldo, the concert contralto and interpreter of "child life in song," is to make a tour to the Pacific coast this season. Her first engagement will be with the Vancouver Women's Club, February 2, which is to be followed by appearances in Seattle, Portland, Tacoma, San Francisco, Los Angeles, etc. E. S. Brown, her manager, announces that although Miss Waldo still has a few open dates her present season will find her, at its end, with one hundred appearances to her credit. Miss Waldo will open her season on October 17 at Wausau, Wis.

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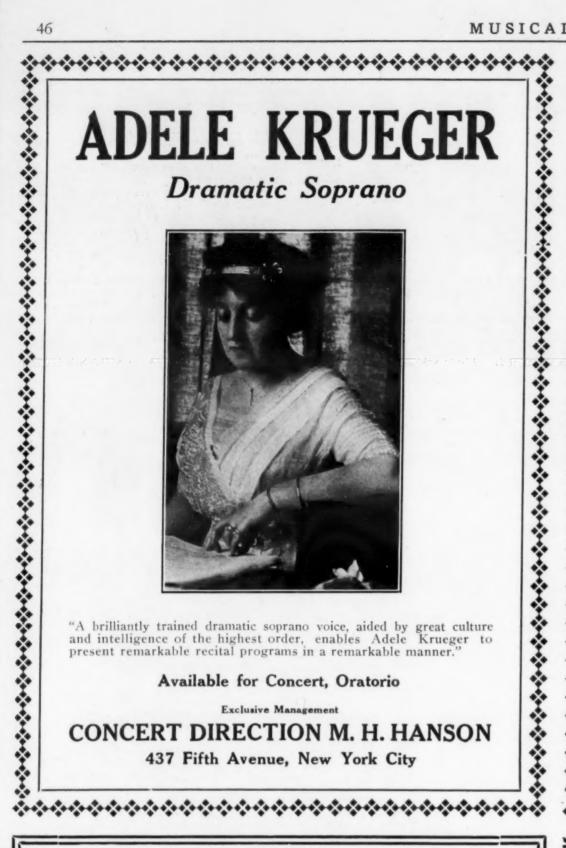
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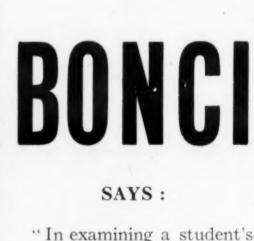
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be corrected by her ability, tremolo included, when bad training has not gone so far as to cause looseness in the vocal chords."

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NEW SYMPHONY HALL NEWARK'S PRIDE

Building of Auditorium Stimulates Remarkable Musical Awakening in the Jersey Metropolis—Splendid List of Artists' Recitals Announced

NEWARK, N. J., Oct. 9.—With the coming of the 1911-12 season musical Newark will be given a golden opportunity to satisfy its long-neglected desire of hearing the highest class of music given under almost ideal conditions by the very best artists the world affords. Not only will the music-lovers of this city enjoy productions identical with those given in New York City, but also, in several cases, will welcome great artists upon their first appearances in America.

Under this stimulus it is expected that Newark will shake off the attracting influence of New York and take its place as an individual art as well as industrial center among the larger and more impor-

tant cities.

This transformation is due for the most part to the energetic efforts of Siegfried Leschziner, who in erecting his handsome new Symphony Auditorium and in booking a most dazzling galaxy of stars has provided the people of this vicinity with one of the most perfectly equipped of concert halls in America and a scheme of entertainment that will satisfy the most fastidious.

Symphony Hall fulfills all expectations in its pleasing appearance. Above the main floor, which seats 1,380, is a balcony seating 620 and extending completely around the hall to the spacious stage. Upon all sides are artistic panels and plaster figures representing appropriate subjects, backed by a decorative scheme of white and gold.

A most auspicious dedication will take place this week when the Auditorium opens with a concert under Victor Herbert, who will conduct an "American Night." The soloists on this occasion will be Alma Gluck and Herbert Witherspoon. "Italian Night" will be held in a concert by the Metropolitan Orchestra under Josef Pasternack, with

NEWARK, N. J., Oct. 9.—With the coming of the 1911-12 season musical Newark will be given a golden opportunity to satisfy its long-neglected desire of hearing the highest class of music given under Mr. Setti will hold the stage October 20.

Newark will be given its first glimpse of Mary Garden on October 26, when she will appear with her concert company. Continuing through the Autumn there will appear: On October 30, David Bispham; November 4, Pepito Arriola; November 9, Kathleen Parlow; November 14, Mme, Schumann-Heink; November 21, Mme. Rider-Kelsey and Claude Cunningham; November 25, matinée, Paulo Gruppe; evening, Michael Elliot; November 30, matinée, Kitty Cheatham; evening, Alexander Heinemann and Lilla Ormond; December 7, Edmond Clément.

Sousa and his band will appear December 9. A noteworthy performance of Liszt's "Legend of St. Elizabeth" will be given December 13 by the New York Philharmonic Orchestra and the MacDowell Chorus. Dora Becker will be the soloist at Walter Damrosch's New York Symphony Orchestra concert December 25. Following this, on January 1, will be heard the Russian Symphony Orchestra, under Modest Altschuler; Francis Macmillen, January 6; Mme. Jomelli and Mr. Shattuck, January 10; Walter Damrosch and New York Symphony, January 22; Mme. Gerville-Réache, January 27; and Johanna Gadski, February 5.

Beside several intervening concerts by noted performers Mr. Leschziner has planned further bookings for the Spring

planned further bookings for the Spring.

The Normal College of Vocal Art resumed work October 2 in its finely appointed quarters, No. 828-830 Broad street.

This institution is devoted to the development of the voice in its entirety, and has a competent staff of teachers headed by Emil Hofmann. Mr. Hofmann, beside his



Newark's Newly Completed Symphony Auditorium

supervision of the college, is under the management of Antonia Sawyer for an extensive list of bookings throughout the country.

The Oratorio Society began work September 25 in the Chapel of Peddie Memorial Church. There are to be given the usual three subscription concerts during the season, including two oratorios or opera concerts and one miscellaneous concert.

The College of Music, Louis Arthur Russell, director, announces its annual concert series, with educational programs including a Liszt Centennial Memorial Concert and a Memorial Concert with the music of Ambroise Thomas. Mr. Russell announces a series of lectures and demonstrations on subjects of musical interest, the first lecture on "English Diction." Among the special recitals announced by the college are one of American songs by Mrs. Jessie Marshall; a Chopin recital by Gertrude Savage and a private recital by Alma Holm, pianist. Mr. Russell will also give the annual oratorio services with the Memorial Choir in the Peddie Church Auditorium Sunday evenings during the year.

Charles Grant Shaffer, who has done so splendidly in the cause of music among the school children, will continue his highly popular concerts at the auditorium of Elliott Street School. Thus far he has secured the services of the Olive Mead Quartet and Dora Becker, and will supplement these with artists of like character.

The Kneisel Quartet will again be heard at Wallace Hall in the usual four concerts—on December 14, February 1, March 7, April 11. The Kneisels will be managed by Gustav P. Gunther, to whom much credit has been due for the bringing of this fine organization to Newark on previous seasons.

Both the Lyric and the Orpheus Clubs will be heard in their various concerts, while the Eintracht Orchestra is arranging a most promising program.

A valuable addition to the body of violinists of this city was made by the return of Robert B. Griesenbach from extensive studies abroad. Mr. Griesenbach has opened a studio at No. 871 Broad street and will devote the coming season to teaching.

FOUR CONCERT SERIES FOR COLUMBUS

Four Appearances Scheduled by Cincinnati Orchestra; Six Artist and Six Matinée Recitals by Women's Music Club; Twilight Concerts by State University, and Many Festivals by Oratorio Society

COLUMBUS, O., Oct. 7.—This city has taken tremendous strides forward in the last few years with regard to the quantity and quality of its concerts and in an increased interest in musical affairs generally. Time was when one series of concerts sufficed for the whole season. Now there are no less than four regular series of concerts, besides many recitals, etc., which are booked independently.

Orchestral Music is Popular

Columbus has had a considerable awakening in the matter of orchestral music. A society, the Columbus Symphony Association, of which Mrs. William King Rogers is now president, was formed here to work up interest, and as a result the Cincinnati Symphony Orchestra has been heard here for several years in a regular series of concerts. This same organization will come again this season for four concerts, at one or more of which soloists will be introduced. Leopold Stokovski and his fine organization have made many friends in their past visits.

The Woman's Music Club, Ella May

Smith, president, another organization that has been active for years, will have a series of six artist recitals and six mati-





Mrs. William King Ella May Smith, Preslumbus Symphony Association Ella May Smith, President Woman's Music Club of Columbus

née recitals given by members of the club. The first artist recital will take place October 21, and Geraldine Farrar will be the bright particular star. Assisting her will be Edmond Clément, tenor, and Frank La Forge, pianist. Other artists who will be heard in this series are Harold Bauer, pianist; Paulo Gruppe, 'cellist; Caroline Mihr-Hardy, soprano; Elizabeth Thompson Wilson, contralto, and the Kneisel Quartet. Another artist not yet announced will complete this series.

The twilight concerts given at the Ohio State University have become an attractive part of the musical season. These concerts are given in the chapel at the university at 4 o'clock on the last Friday afternoon in October, November, January and February. Mrs. Grace Hamilton Morrey, the Columbus pianist, who played with fine success in Berlin and other European cities last season, will givie the opening recital in this series. Marion Green, basso, of Chicago, will be heard in a song recital in November, and the Mosan String Quartet of Charleston, W. Va., will also be heard on one of the programs. This organization is headed by William S. Mason, violinist, who formerly resided here. Mr. Mason was for several years a pupil of Vincent D'Indy in Paris. The artist for the concluding recital of the twilight series is yet to be announced.

Oratorio Society's Annual Festival

The Columbus Oratorio Society will, as usual, have its annual May festival of three concerts, and it will be again under the direction of Frederick Stock. The Theodore Thomas Orchestra will, of course, he on hand, as usual.

The Girls' Music Club will hold its regular series of monthly recitals in the Carnegie Library Recital Hall, and at each recital a guest soloist will assist. The soloists for this season are: Mrs. Maud Wentz McDonald, Mrs. Elizabeth Thompson Wilson, Mrs. Harry Compton, Miss Virgilia Wallace, Emily Benham, Floyd Stanley Crooks and John Goodall.

In addition to the above mentioned concerts and recitals many independent bookings will be made. Several attractions have already been booked, such as Emma Eames and Emilio De Gogorza, Mary Garden (reported), the Russian Balalaika Orchestra and a quartet from the Metropolitan Opera Company.

Columbus has fine accommodations for concerts in the way of halls. Memorial Hall, situated in the heart of the city, has a seating capacity of 3500, while the New Hartman Theater, to be opened in November, has a seating capacity of 1600 and will be one of the finest theaters in the West in the way of luxurious appointments. The geographical situation of the city also presents great advantages, located, as it is, right in the center of the State. It has an immense population to draw upon.

The "Pinafore" revival spirit has reached these parts, and a production of this operetta is announced for November at the Hartman Theater. Karl Hoenig, organist and director of music at Trinity Church, will conduct the performance and his soloists and chorus will be enlisted chiefly from his choir. OLEY SPEAKS.

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Minneapolis Symphony St. Paul Symphony St. Louis Symphony Chicago Thomas Orchestra, 4 appearances, and many other leading societies.

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IT is needless for us to offer any encomiums of this artist because none are necessary. Her work is known and admired by those who recognize and appreciate the highest attainment in vocal expression. Her preparation of every work she sings, oratorio or single song, is complete. The result is an audience delighted, enthusiastic and eager to hear more.



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Baritone

ARTHUR PHILIPS was making a splendid reputation in Paris, when, in the spring of 1911, it so happened that Oscar Hammerstein, that artistic judge of singers, heard him. He immediately offered Mr. Philips the leading baritone rôles with his new London Opera Company, and the contracts were signed. Mr. Philips is the only American baritone engaged. Mr. Philips will be available in America for festival and concert work in April, May, June and September, 1912.

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A \$500,000 MUSICAL SEASON IS IN STORE FOR PITTSBURGH

No Immediate Prospects of a Permanent Orchestra—Thomas Orchestra with Christine Miller as Soloist, Will Open Series—Choral Societies, of Which There Are Many, Arrange Interesting Schedules

PITTSBURGH, PA., Oct. 9.—For the first time in fifteen years Pittsburgh this year starts on its musical season without a Pittsburgh Orchestra. It may be years before it installs one on an endowment basis, but since it no longer has a permanent orchestra, other organizations expect to have better attention than they have in the past. It is estimated that Pittsburgh annually contributes \$500,000 to

musical events, the Pittsburgh Exposition alone spending upwards of \$50,000 to provide a seven - weeks' season of music along with its industrial and civic exhibition.

But since the city has no orchestra of its own it will call on other famous orchestras in outside cities to fill the gap made vacant by the defunct Pittsburgh Orchestra, and the season promises to be a big one. It



W. E. Porter, General Manager Pittsburgh Male Chorus

be a big one. It is going to be especially interesting for the choral organizations, for these societies are planning intensely interesting events. There is a marked tendency to enlist the very best talent that can be obtained in order to strengthen the choral organizations of the city, many of which have attained a high standard as well as a national reputation.

New Choral Societies and Orchestras

Interest in good music is increasing daily in Pittsburgh. Everywhere throughout the city and suburbs choral organizations and orchestras are being organized for merely the love of promoting the art.

The Pittsburgh Orchestra Association, which in reality will open the musical season in Pittsburgh, will present the Theodore Thomas Orchestra at Memorial Hall, November 7, as its first attraction, with Christine Miller, Pittsburgh's popular contralto, as the soloist of the occasion.

Gifted with a splendid voice and being a native Pittsburgher, it appeared peculiarly fitting to the board of the association that Miss Miller should be chosen as the first soloist. Conductor Stock is especially gratified to have Miss Miller fill this engagement, since she has appeared with nearly all of the great orchestras of the country. The second concert will be given December II, the Philadelphia Orchestra, Carl Pohlig, conductor, being the attraction. A violin or 'cello soloist to be decided on later will be an additional feature. The Philharmonic Orchestra, Josef Stransky, conductor, will appear in concert January 13. The New York organization is very popular here. The soloist with the Philharmonic will be no less a personage than Josef Lhévinne, the Russian pianist. The Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, will appear March 16, and Pittsburghers are anxious to hear it. The Boston Symphony Orchestra will come April 8, with Max Fiedler, conductor.

Fiedler, conductor.

The Pittsburgh Orchestra Association, in order to insure the success of the undertaking in bringing these orchestras to Pittsburgh, has enlisted the help of 100 guarantors to meet any possible deficit. The association intends to give Pittsburgh the best orchestra music in the country, and in this way stimulate interest among musical people and imbue them with a spirit that will convince them of the necessity of endowing a permanent orchestra in Pittsburgh. Plans to this end will be prosecuted with vigor.

The Pittsburgh Male Chorus

The Pittsburgh Male Chorus, of which James Stephen Martin is conductor, will give its first concert for associate members December I at Carnegie Music Hall, and will on that occasion have the assistance of the Tuesday Musical Club Chorus, of which Mr. Martin also is conductor, it taking the place of a soloist. It also will render one number with the chorus, and the appearance of the combined organizations is expected to prove an interesting event. Compositions by Tschaikowsky, an old French Christmas song, an Irish work by Villiers Stanford, an Irish folk song

PITTSBURGH, PA., Oct. 9.—For the first time in fifteen years Pittsburgh this year starts on its musical season without a Pittsburgh Orchestra. It may be arranged especially for the chorus, a serenade for women's voices with violin, violoncello, piano, organ and baritone solo ending with a famous operatic selection, will complete the program.

The second concert will be held April 26 at Carnegie Music Hall with Mme. Schumann-Heink as the assisting artist. It is impossible to state just what will be sung on this occasion. Announcement also is made that the management has arranged for eight outside concerts during the season, having found that this sort of activity not only stimulates attendance at rehearsals, but keeps up the enthusiasm of the members throughout the entire season. In view of the work which these concerts necessitate, the chorus this year elected W. E. Porter, who was president last year, secretary and general manager. The chorus is now entering on its sixth season and has had an unprecedented rush of applicants or active membership. The chorus has been paying particular attention



Ernest Lunt, Director of the Pittsburgh Mendelssohn Male Choir

to the tenor section, and among the tenors enrolled are the following:

Anthony M. Jones, First Presbyterian Church, Sewickley, and recently soloist of the Mountain Ash Choir; Joseph A. Jenkins, Grant Street Lutheran Church choir; W. E. Geoghegan, Shady Avenue Presbyterian Church choir; Bert Mehafey, Springdale Episcopal Church choir; Raymond Fuchs, Cyrus A. Davis, Joseph H. Kennedy, M. T. Piper, J. W. Thompson, Edwin Humphries, S. P. Woodwise, and basses, B. H. Alexander, First Presbyterian Church, Shields; Frederick G. Rodgers, Trinity Episcopal; J. U. Belville, Sixth Presbyterian Church; John Thomas, Emory Methodist Episcopal; W. H. Hummell, Homewood Methodist Episcopal Church; J. E. Boyd, Mt. Lebanon United Presbyterian Church; Paul C. Maher, H. G. Morrow, C. R. Thomas, Edmund Jones, T. D. Rodgers, W. J. Alles and Charles Harris.

The chorus's first concert was held September 26, when it appeared at the New Columbia Theater, New Kensington. The second was held October 6 at Carnegie Music Hall for the benefit of the Pittsburgh (School) Teachers' Retirement Association. The chorus has a membership of seventy-five, with a long waiting list.

The Mozart Club

The Mozart Club, Pittsburgh's oldest choral organization, of which James P. McCollum is the successful director, will give four concerts during the season. The first will be held at Carnegie Music Hall November 16 and the offering will be Haydn's "Seasons." It has not been decided who the assisting soloist will be. The "Messiah" will be sung December 28, which always has been an annual custom with this society.

The third concert will be held March 16, when probably an opera will be sung, but the offering has not been chosen. The concluding concert will take place May 2 and will consist of a miscellaneous program. There were many requests this year to sing "Seasons" both from members and friends. The club began rehearsals Monday night, September 25, with 175 and it is expected to augment this number to 200 before many more weeks. The club is being strengthened in every section and singers weeded out who have not been giving satisfaction.

The Art Society's Program

The directors of the Art Society, of Pittsburgh, which for many years was sponsor for the Pittsburgh Orchestra, have arranged a splendid musical season, all concerts to be held at Carnegie Music Hall.

The society's ten receptions will be given at regular intervals, each third Friday evening from November 3 to May 10, not including the month of December. The artists engaged for the musical events are: Harold Bauer, pianist; Mme. Alma Gluck, soprano; Christine Miller, contralto, and Charles Heinroth, organist, in a joint recital; the Flonzaley Quartet; Francis Rogers, baritone; Prof. Charles Cornelius Rübner and Miss Rübner in recital with two pianos. Mr. Bauer will appear November 3, the date of the first concert, the others coming in the order named. The soloists for March 29 and April 19 have not been chosen and will be announced later.

The Mendelssohn Male Choir

The Mendelssohn Male Choir will give two concerts during the season. One of the soloists at the first concert, which will be held at Carnegie Music Hall, December 6, will be Mabel Beddoe. The date for the second concert has not been fixed. Ernest Lunt, director of the choir, has begun his rehearsals and it is expected that the work of the organization will be kept up to a



James Stephen Martin, Director of the Pittsburgh Male Chorus

high standard. The choir is said to be negotiating for several big features, but until the contracts are closed, it will be impossible to give particulars.

The Apollo Club begins its seventeenth year under the most favorable auspices with Rinehart Mayer as the directing head. He has been the director since its inception.

There will be the usual three private concerts to associates, exclusive of several extra concerts which the club presents during the season. The first concert will be held November 28, at Carnegie Music Hall and Nina Dimitrieff, the Russian soprano, probably will be the assisting soloist. The second concert will be held February 29 and the last of the series April 25, all at Carnegie Hall. No artists have as yet been engaged, but the club will have the assistance of notable talent. Rehearsals began the first Monday in October. It has not been decided what numbers the club will offer but the programs will be of a miscellaneous character. The officers this year are: Sherman Massingham, president; James W. McKelvie, secretary and William Oetting, club accompanist. The membership will be limited to sixty voices.

The Tuesday Musical Choral Club

The Tuesday Musical Club Choral is eight years old and has never had less than

forty members. This year promises to be interesting, for it is expected to have sixty voices and plans for an elaborate season are going forward. The appearance of the choral in conjunction with the Pittsburgh Male Chorus concert will be its first appearance in public except during the benefit to Charles Wakefield Cadman. The club will appear in concert December 12 and February 27, at which time songs of a miscellaneous character will be sung, all concerts to be given in the auditorium of the new Twentieth Century Club, now nearing completion. On January 30 and April 23 the choral will give whole recitals with the assistance of some well-known artist at each recital: Mrs. Charles H. Barnard, of No. 5343 Claybourne street, is chairman



James P. McCollum, Director of the Pittsburgh Mozart Club

of the choral club, the other members of the committee being Mrs. Jacob Jay Miller, Mrs. Frederick McKee, Mrs. H. Talbot Peterson, the present president of the Tuesday Musical Club, and Mrs. H. F. Du Barry. Some very interesting things are being said about this organization and it is expected to present a real treat.

In addition to the work of the choral club, the Tuesday Musical Club, which is one of the foremost organizations of its character in Pittsburgh, will give the usual Tuesday afternoon recitals throughout the season and will have the assistance of local and out of town soloists.

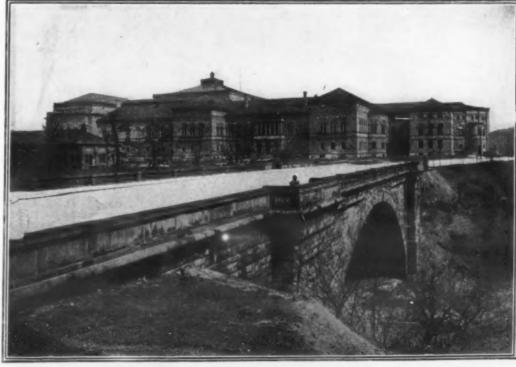
The Western Pennsylvania Exposition Society has been giving a splendid season of music at the Exposition Music Hall. Among the recent attractions were the Russian Symphony Orchestra, Pryor's Band, and other great organizations. The Damrosch orchestra will close the season next week.

The Ringwalt Choir Union will give the usual series of concerts and already has started rehearsals in Frederick Hall, in Smithfield street. This organization, as a usual thing, gives a miscellaneous program of much merit under the direction of H. L. Ringwalt, its founder and director.

Women's Chorus to Give Concerts

The women's choral of the Young Women's Christian Association of Pittsburgh, Hollis Edson Davinney, director, will give a series of concerts this season and some astonishing good music is predicted. Mr. Davinney has succeeded in gathering together an extraordinary class of singers to aid in the work of building up an organization with \$500,000 back of it and promises good results.

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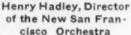


REED MILLER Tenor

NEW ORCHESTRA STIRS MUSICAL INTERESTS IN SAN FRANCISCO

Henry Hadley's Coming Viewed as Tremendous Impetus to Artistic Activities—Local Managers Complete Schedules That Will Introduce Many Celebrities—Transbay City Plans

SAN FRANCISCO, Oct. 1.—The indomitable courage and pluck of the people of the Metropolis of northern California, shown by the rapidity of its rehabilitation after the catastrophe of 1906, is apparent with regard to its musical element. Progress towards big things musically has been slow, but through the formation of new orchestras and musical societies and the strengthening of those already existing, a



splendid start has been made. The ambitious programs planned by managers, organ-izations and local musicians makes the coming season the most promising ever known. For the first time in the history of San Francisco the wonderful development of its musical activities warrants the assertion that it is to become one of the great music centers of America.

A feature that makes the season the most noteworthy we have ever known is the establishment of the long hoped for Symphony Orchestra. For many months the San Francisco Musical Association or "Mil-lionaire's Committee," the membership of which is comprised of the most prominent business and professional people of the city, and which has the symphony plans in charge, has been formulating definite plans for the organizing of the orchestra. The announcement early in September of the selection of Henry Hadley, the American composer and former conductor of the Seattle Symphony Orchestra, as director, was received with enthusiasm. Mr. Hadley is to arrive this month, when rehearsals will begin for the first concert to take place in December. Eight symphonic and eight popular concerts will be given during the four months' season.

Manager Greenbaum's List

Impresario Will L. Greenbaum, under whose efficient management the best artists have visited San Francisco, will present a greater number of celebrities than at any previous season. Most of these will appear at the new Scottish Rite Hall, which Mr. Greenbaum was so fortunate in securing for his musical season. He also promises us a brilliant opera season by the presentation of the Paris Grand Opera Company, which commences a twelve weeks' engagement on November 13 at the Valencia Theater. In this company of over 200, which has for its managing director Pierre Grazi, there will be thirty principal artists, a chorus of sixty, ballet of twenty-four and three principal dancers, orchestra of fifty and three conductors. Many modern works will be given for the first time in this city under these auspices besides the standard masterpieces.

Among the celebrities to appear in concert there are Sousa, Pasquale Amato, Emma Eames and Emilio De Gogorza, Leonard Borwick, David Bispham, Jan Kubelik, Emma Calvé, de Pachmann, Schu-mann-Heink, Harold Bauer, Zimbalist, the Flonzaley Quartet, Bonci, John McCormick, and Albert Spalding with Lilla Or-

A magnificent and costly opera house is now in the course of construction on the site of the Tivoli, San Francisco's famous opera house, which was destroyed in the fire of 1906. S. H. Friedlander, together with Ferris Hartman, and Charles D. Kav-

Mrs. Marriner Campbell

Teacher of Singing Studio, 1820 Turk Street San Francisco, Cal.

BERKELEY STUDIO, Repetory Classes

San Francisco, 376 Sutter Street

anagh, director of the Ferris Hartman Enterprise Company, has secured a long lease for this Ferris Hartman Theater. These managers are now busily engaged arranging for the many musical productions that they will offer after the opening of the Opera House on May 1. Their offerings will embrace comic opera, musical comedy and grand opera; early in the season, after the theater's opening, a grand opera, a local production with a California story, is to be heard. The Opera House will have its own company of excellent singers, some of whom are engaged from Europe, a chorus the best to be had, and its own orchestra. The auditorium will also be adequate for high class concerts.

S. H. Friedlander's Projects

Mr. Friedlander, who was formerly well known as a theatrical manager, has established the Metropolitan Musical and Lyceum Bureau, having as his associate George Dudley Full, and by an exceptional list of musical attractions that they will offer this season San Francisco will have a full share of concerts by celebrated

Among Mr. Friedlander's attractions there will be Mme. Nordica, Cecil Fanning, Paulo Gruppe, Mark Hambourg, Mme. Frieda Langendorff, Fannie Bloomfield Zeisler, Kathleen Parlow, Katharine Goodson, Alice Neilsen, Jules Falk, Rudolph Ganz, Florence Austin, Charlotte Lund and Inga Hoegsbro, Jennie Norelli, Luella Chilson-Ohrman, Holger Birkerod, Josef Konecny, Elsa Ruegger, Flora Wilson, Enid Brandt, Maud Morgan, Metropolitan Concert Company, the New York Oratorio Quartette, and the Bernard Listemann Concert Company.

San Francisco's Music Clubs

One of the most flourishing music clubs is the Pacific Musical Society. Although organized but a year and a half ago, it has a membership of one thousand. During the coming season, beside the regular bi-monthly meetings when programs are rendered by the members, a number of visiting artists will appear before the club. Chamber music numbers will be given and a course of musical lectures will be delivered by prominent musicians. club's chorus will give one concert before each high school of the city during the

The San Francisco Musical Club will hold bi-monthly meetings, most of which



Wallace A. Sabin, Di. John Harraden Pratt, rector of the Loring Pres. of the Mu-Club sician's Club

are given by its own members, though outside local artists appear occasionally. The first Thursday of October is Founder's day, when the club will hold its "jinks' the form of a musical pageant; six different sections representing musical periods will be presented by the members in costume. The president is Henrietta Stadtmüller, and Mrs. Ashley Faull is chairman of the program committee. choral section is in charge of Wallace Sabin, and the piano section is led by Beatrice Clifford. There will be also harmony and history sections.

A new organization is the New Philharmonic Society, which will make its first public appearance in November in a Wagnerian program. One hundred and twenty-five young musicians whose professional duties as café and theater players

withholds an opportunity for serious study of the best orchestral works, gathered together a few months ago and formed this club, choosing as their conductor Herman

The Loring Club's Schedule

The Loring Club, now entering upon its thirty-fifth season, contemplates four concerts, the first in October, followed by one in December, in March and in May. Wallace A. Sabin, the composer of the music of "St. Patrick at Tara," the Bohemian Club Grove play of 1909, has been director of this men's club for several years, and under his capable leadership many attractive programs have been offered to large audiences. At least two of the season's programs will be given with orchesra. The October program will contain 'The Vision of Sir Launfal," by Charles Wakefield Cadman, written for tenor and baritone, chorus, piano and organ; "Pack Clouds Away," a charming setting by George Chadwick; "Land Sighting," by Grieg; and two Irish folk songs arranged by Horatio Parker. Frederick Maurer will continue his valuable work as pianist for the club.

Two choral societies have held an important place in the city's musical life, the Cecilia Choral Club and the San Francisco Choral Society. The former, in pre-paring for its sixth season, will have a singing membership considerably increased in number, and will again be directed by Percy R. Dow. Among the larger works to be presented in its four concerts of the season are "The Black Knight" of Sir Edward Elgar: "The Seasons" of Haydn: Edward Elgar; "The Seasons" of Haydn;



San Francisco Musical Manager



cisco Choruses

"Olaf Trygvason" by Grieg; "Comala" of Niels Gade, and "Hiawatha's Wedding Feast" by Coleridge-Taylor. The Elgar, Grieg and Gade numbers will be heard for the first time in this city.

Paul Steindorff is leader o fthe San Francisco Choral Society of 125 mixed voices. Brahms's "Song of Destiny" ("Schicksalslied") will be the principal number at its concert in November.

The Treble Clef Club (fifty female voices), with Mr. Steindorff as its director, is also preparing for a November concert. Among the numbers of its varied program, the "Ave Maria" by Dr. H. J. Stewart will be given.

The Northern California Chapter of the American Guild of Organists, which was inaugurated last June, is an organization of great importance to this city. A special meeting at which Arthur Foote, of Boston, President of the National Guild, and Frank Wright, of New York, its Warden, were present, an election took place with the following prominent organists selected as officers: Wallace Sabin, dean; Dr. H. J Stewart, sub-dean; J. C. Fyfe, secretary, and Louis Eaton, treasurer. During the season united services will be held as well as lectures given.

A mixed chorus of one hundred voices forms the Arion, a long-established singing society which has for its conductor Frederick Zech, a composer whose works are well known both here and abroad. It will give three concerts beside private musical affairs at the club rooms.

Among the active German singing societies the two leading ones are the Har-monie and the Männerchor, the latter being the oldest in the city; for twenty-two years it has had for its director Theodore Vogt, composer of the music of the Bohemian Grove music drama of 1905, "The Quest of the Gorgon."

The Harmonie, a chorus of male voices, is directed by J. R. Riegger. There are 160 in the membership of the society and sixty in the chorus.

The Pacific Sängerbund, including twenty-two of the German singing societies, and which has Dr. Max Magnus as its president, has under consideration the erection of a monument to Beethoven, at Golden Gate Park.

Musicians Have Social Club

The membership of the Musicians' Club. over which John Harraden Pratt presides, is made up of prominent musicians about the bay who gather together for social purposes and monthly dinners. Occasionally eminent musicians who may be visiting from the East or elsewhere are guests



The New Scottish Rite Temple, in Which Many of San Francisco's Concerts Will Take Place

of honor at these dinners. Arthur Foote and W. L. Tomlins were entertained a

short while ago.

The Music Teachers' Association of California has for its president Louis Eaton. It has grown from a membership of fifty to 600 in the past year and a half, and had its first convention last July; it was the first time in the history of the Pacific Coast that musicians ever cooperated. Arthur Foote, who was present and whose compositions were given on many of the programs, pronounced it the best managed convention he had ever attended.

The glory of the music of the annual "Midsummer High Jinks" of the Bohemian Club of San Francisco is world renowned. By the original production each year of a music drama, music of the highest order is heard, which fixes a high standard on California's artistic achievements. The music of "The Green Knight," the successful play of this year, was written by Edward G. Stricklen, who is coming to the foremost ranks of American composers with rapid strides. The music of next Summer will be written by Henry Hadley, the new director of the Symphony

Several concerts will be given by the amateur orchestras of William Zech and the San Francisco Orchestral Society, both having in preparation some splendid programs. The San Francisco Orchestral Society of sixty members has for its director Giulio Minetti, violinist. Three concerts are to be given.

Chamber Music Concerts

Giulio Minetti, violinist; Arthur Weiss, cellist; Hans Koenig, second violinist, and Julius Haug, viola, comprise the Minetti Quartet, which will be heard in four concerts, and their programs will include quartets of Dohnányi, César Franck, Schumann, Schubert, Tchaikowsky and others.

The Pasmore Trio will not appear in this city during the coming season, as its members leave for a concert tour of the United States and Canada on October 1.
These brilliant young performers. Mary. violinist, Dorothy, 'cellist, and Suzanne, pianist, are daughters of H. B. Pasmore, who has for many years been teacher of singing here.

The Mansfeldt Club, composed of advanced pupils of Hugo Mansfeldt, the

[Continued on page 57]

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LORENE ROGERS-WELLS Soprano

REINALD WERRENRATH



RECITAL Carnegie Lyceum, N. Y., Tues., October 24, 1911. PROGRAM Meeresstille Nachtstück Gruppe aus dem Tartarus O kühler Wald Tambourliedchin Et Syn Folksong Sweetheart, Tell Me Oben, wo die Sterne glühen The Days of Long Ago (Written for Mr. Werrenrath.) Wie viele Zeit verlor' ich) Lieber Alles Lebe Wohl Du meines Hertzens Kronelein Aus den Lieden der Trauer Charles Albert Baker at the piano

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NEW ORCHESTRA STIRS MUSICAL INTERESTS IN SAN FRANCISCO

[Continued from page 53]

pianist and teacher, will render special programs of Russian, German and French composers at its bi-monthly meetings. Four public concerts are planned for this season. Mr. Mansfeldt is the club's director, and Francis Wilson its president.

The advanced pupils of Professor and Mrs. Joseph Berringer form the Berringer Musical Club of singers and pianists, the twentieth recital of which will take place in October. Mr. Berringer has charge of the piano department of the Ursuline College at Santa Rosa, as well as the Berringer Conservatory of Music here.

The music sections of the important women's clubs will participate in the season's musical activities. The California Club has a choral section led by Mrs. Rufus Steele; Mrs. Henry Eickhoff has in charge the music section. Most attractive programs are offered to members at its beautiful club house.

One of the most progressive clubs musically is the Sequoia, which includes both men and women in its membership, among whom are many prominent musicians. Once a month an opportunity is given for the hearing of original compositions by its members. Receptions to visiting celebrities are frequently held at the club rooms. Mrs. Giuseppe Fulloni is chairman of the events committee, and Theodore Vogt has charge of the music programs.

The Laurel Hall has a music section with Mlle. Eleanore Mart Joseph in charge. The musical members of Cap and Bells have promised some interesting musical novelties for this Winter.

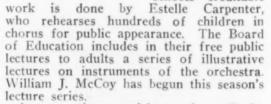
There are music study sections and music committees of the Channing Auxiliary, with Mrs. John McGaw and Mrs. Charles Barrett sharing its leadership; Century, Forum, Papyrus and Sorosis, the latter having Mrs. Oscar Mansfeldt, the pianist, in charge of its music. All of these clubs consider music an important feature in their club life.

The California Conservatory of Music, with its faculty increased, was reopened in August. A valuable acquisition to the local musical colony is John Crogan Manning. the prominent Boston pianist and teacher, who has come here to direct the piano department. Faculty and pupils' recitals are given two or three times a month.

At Miss Hamlin's School for Girls a music department has recently been established, with a number of well known musicians as instructors. William J. Mc-Coy, composer of the "Hamadryads" and "The Cave Man" (the music dramas produced by the Bohemian Club), is dean.

Mr. McCoy's op-era "Cleopatra" is nearing completion.

Music study in the high schools is becoming recognized as an important feature of educational life in S a n Francisco. Last January Mrs. Amy Waters Dean w a s appointed principal. H e r work at present consists of instruction in chorus, musical history, harmony and sight reading. In the grammar schools creditable



Herman Perlet, Di-

rector of the New

Philharmonic

Society

Among other musicians who will be heard in local concerts this Winter are Mrs. M. E. Blanchard, who has returned after an absence of several months of vocal study abroad; Ada Clement, pianist; Hother Wismer, violinist; Eula Howard, who has planned a number of piano recitals for San Francisco and cities on the Coast; Louis Eaton, organist; George Kruger, pianist; Frederick Galloway, the nine-year-old boy soprano; Rey del Valle, soprano; and Marie Withrow in a series of operatic recitals.
Dr. H. J. Stewart, composer of "Monte-

zuma," the music drama given by the Bohemian Club, is completing a setting of

Bayard Taylor's "Songs of the Camp" for male voices, which will probably have a hearing in this city in the near future. He has also finished a revision of his opera, "King Hal."

Alyce Gates, the operatic and dramatic singer, well known on both sides of the bay, is preparing for the establishment in the near future of a Temple of Art on the Berkeley Hills. She will devote herself to operatic and dramatic training for the American stage.

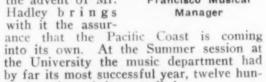
Pupils of the Von Meyerinck School of Music, the Arrilaga Musical College and San Francisco Conservatory of Music will render interesting programs at least once a month during the season.

This year has seen, in the rebuilding of San Francisco, the erection of several fine studio buildings, where many prominent teachers are now located, and recitals in these commodious studios are planned for this Winter.

Music in the Transbay Cities

In the forecast of musical activities the transbay cities will have their shareparticulary in Berkeley, the college town. With the coming of Henry Hadley, who

may occupy the chair of music at the University of California, exceptional advantages for the study of music will be offered. In all probability there will be the establishment of a conservatory in connection with the university, a n d with these devel-opments Berkeley is certain to become a great music center. In fact, the advent of Mr. Hadley brings



The University has a Musical and Dramatic Committee of which Prof. William D. Armes is chairman. Among the attractions, many of which take place at the open air Greek Theater, there will be Sousa

dred students being enrolled.

in October, followed by Mme. Nordica with her company, including Myron W. Whitney and E. Romayne Simmons. The English Club will produce "Paolo and Francesca," assisted by the University Or-chestra. There will be the ever-popular Sunday half hour of music at the Greek Theater, in which some of the best local talent participates.

With the recent appointment of Paul Steindorff as the University "Choragus," the University Orchestra of fifty and the chorus of 200 will accomplish some excellent work this Winter. The Treble Clef of the University of California, of which Mr. Steindorff is director, will give its annual opera performance on November 3 at Idora Park, having chosen Julian Edward's "When Johnny Comes Marching Home."

Mr. Steindorff has also the direction of the Wednesday Morning Club, a woman's chorus of seventy-five, which will give its first concert on November 17 at Ebell Hall in Oakland.

The new Berkeley Oratorio Society, recently founded, has chosen Mr. Steindorff as their leader. Beginning the first of the year they will offer some splendid programs.

The U. C. Glee Club, under the leadership of Clinton R. Morse, has returned to Berkeley after a most successful concert tour in Europe.

Music in Oakland

For several seasons Idora Park in Oakland has offered some good music in the form of opera or band concerts. The Lombardi Grand Opera Company is just closing a six weeks' engagement, during which time there has been presented a répertoire of the best operas.

The Stewart Orchestra of fifty amateurs, directed by Alexander Stewart, the violinist, will give three concerts during the year, the first of which takes place on October 12.

The first concert of the season of the Oakland Orpheus takes place in Novem-Edwin Dunbar Crandall is director of this club of sixty male voices. Mr. Crandall is also conductor of the Eurydice Club of forty women's voices.

A woman's chorus forms the Hughes Club, the director of which is D. P.

The Concerto Club has many active musicians in its membership, and has for its director Robert Tolmie, the pianist.
RITA SLATER.



Francisco Musical

JOSIAH ZURO

Conductor and Operatic Coach

A few of the many press comments which Mr. Zuro has received during his career as chorusmaster and conductor of the Manhattan Opera House, and during the season of operatic performances of his own company.

"Louise"

N. Y. American The chorus fairly electrified the audience by its vigor and freshess. Mr. Zuro, the chorusmaster, has done wonders.

Boston American: While the chorus, admirably trained, took the honors from the orchestra.

Boston Transcript. Never before, within memory, has an operatic chorusmaster been called to the stage by an eager audience or better deserved the compliment. Sonority with such fresh and energetic voices may be easy, but not the variety, intensity, the warmth and the brightness of tone that Mr. Zuro had gained.

N. Y. World: Better chorus singing has not been heard either on or off the operatic stage in New York for many years and the chorusmaster, Mr. Zuro, well deserved his call after Act I.

But perhaps most enjoyable of all was the playing of the or-chestra under the leadership of Mr. Zuro. He led with gratify-ing sympathy for the spirit of the score.

"Hans the Flute Player

N. Y. American:
But to me—and to some others in the house—the most pleasof Mr. Zuro, best known as the Manhattan chorusmaster. His reading of the score had brilliancy, delicacy and variety. For so young a man, he is only twenty and two, I am told, Mr. Zuro did remarkably well, with an orchestra which was perhaps too heavy for some voices.

"Hans the Flute Player"

The greatest success of the evening was won by Mr. Zuro who has been Hammerstein's chorusmaster for some time. He conducted the score with the greatest amount of authority and spirit and grace and delicacy when they were needed. The orchestra and chorus were at all times alive to his baton.



METROPOLITAN OPERA HOUSE 1425 Broadway, New York

During his career as maestro Campanini's associate, Mr. Zuro, has participated in the preparation, production (rehearsing and coaching chorus and principals), and also conducted the operas of the German, French and Italian répertoire, among which

"Thais," "Louise," "Pelléas," "Tales of Hoff-mann," "Princesse d'Auberge," "Electra," "Salome," "Traviata," "Trovatore," "Otello," "Cavalleria," "Pagliacci," "Aida," "Gioconda," "Lucia," "Prophète," "La Juive," "Carmen," "Samson and Delilah," "Huguenots," "Tannhäuser," "Hans the Flute Player," "Tosca," "Bohème," "Faust,"

"Hans the Flute Player"

Unqualified praise is due to Mr. Zuro, whose work as musical director, both with the chorus and in the orchestra, was intelligent, forceful and sympathetic.

N. Y. Sun:
Josiah Zuro, the 22-year-old conductor, put all his youthful vigor into the tips of his baton.

Vogue, July 1st:
Young Mr. Zuro is a gifted musician with the natural instinct of the operatic leader. Had Mr. Hammerstein placed him at the head of his list of conductors during the last season in the place of Delafuente, better results would have ensued. Mr. Zuro held his orchestral and his choral forces well together at all times and secured some really thrilling effects in the cli-

"Tales of Hoffmann"

Brooklyn Eagle:

Josiah Zuro's conducting was capable at every point and the orchestra's playing of the Barcarolle had to be repeated.

N. Y. Press:

Mr. Zuro's authority is evident in his modest, yet manly bearing. in every movement of his persuasive arms and in the quiet response he commands from the forces at his disposal. There were rhythmical force and incisive precision in the playing of the orunderstanding between the singers and the accompanying in-strumental body. Climaxes were worked up_with a fine sense of rhetorical preparation and effect. FORREST ROBERT LAMONT Tenor

Engagements for Season of 1911-12 Now Booking

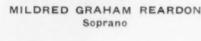


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London Free Press—No more enjoyable treat has been provided for the music lovers of London in some time than the recital of Leon Rice-a tenor voice of rare sweetness and power-knows well how to handle it. He sang 14 songs, each a gem, and swayed his

Washington Star-Leon Rice's singing appeals to the most exacting-is wonderfully ver-

Buffalo Courier—His work went far beyond expectations—an inspiration to his listeners. Worcester Telegram-A tenor voice of wide range, splendid enunciation, fascinated the

St. Louis Globe-Democrat—He easily ranks with the leading men on the concert stage today. Detroit Free Press—One of our most popular tenors—an artist in all that the word implies. Winnipeg Press-He created a most profound impression on the 3,600 people who listened. Atlanta Journal-The vast audience was charmed into admiration.

Dallas News-The largest audience that ever turned out to hear a musician here. Salt Lake Tribune-Painted pictures in the minds of his hearers with startling reality.

Portland Oregonian-Sang with telling effect-his singing earned a complete triumph. U. S. Senator "Bob" Taylor-Leon Rice is one of the sweetest singers I have ever heard. In his voice there are fiddles and flutes and warbling birds tangled with smiles and tears. I listened and dreamed of heaven. I floated upon the silvery tide of his songs until I forgot that I was on earth.

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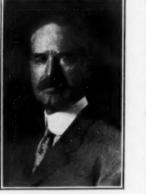
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BALTIMORE LOOKS TO PEABODY SCHOOL FOR MUCH OF ITS MUSIC

Friday Afternoon Concerts by Prominent Artists Again a Feature-Oratorio Society, Musical Art Club and Other Organizations Preparing Their Programs

BALTIMORE, Oct. 7.—The ambitious plans announced by the leading concert promoters promise Baltimore a musical season far excelling that of any previous year in interest. The season at the Peabody Conservatory of Music will be on a more elaborate scale than ever before. This is the forty-fourth year of this famous institution, and each year has been marked by many innovations in

keeping with the progressive spirit of Harold Randolph, the director of the conservatory. The most eminent American and European artists will appear at the Friday afternoon recitals, which are prominent factors in Baltimore's mus-ical life. These recitals begin in October and continue each week until April. The Kneisel String



Harold Randolph, Director of the Peabody Conservatory

several concerts. The Opera Class and Students' Orchestra will continue to be important factors at the Peabody and public performances will be given under the direction of Mr. Ran-dolph. Harold D. Phillips and his pupils will present organ recitals at the conservatory every Sunday afternoon from January to March. Mr. Phillips studied under Sir Hubert Parry in composition, Sir Walter Parrott in organ and Sir Frederick Bridge in theory, at the Royal College of Music, London.

Quartet will give

The Peabody Conservatory of Music was established in the year 1868. It is designed, as expressed in the language of its founder, George Peabody, to be "adapted in the most effective manner to diffuse and cultivate a taste for music, the most refining of all arts, by providing a means of studying its principles and practicing its compositions, and by periodical concerts,



G. Fred Kranz, Presi- David S. Melamet, dent of the Musical Conductor of the



Musical Art Club

aided by the best talent and most eminent skill within the means of the trustees to procure." As the faculty of the conservatory consists of many artists who have gained distinction on the concert stage, both in this country and abroad, a concert bureau has been established under the direction of Frederick R. Huber. The Sinfonia Fraternity has a chapter among the male students of the conservatory, known as the "Kappa Chapter."

One hundred and sixty-one concerts were given at the Peabody Conservatory last season, which included fifteen Friday afternoon recitals by eminent artists, three chamber music concerts by the Kneisel String Quartet, five historical piano recitals by Ernest Hutcheson, twelve free organ recitals by Baltimore organists, a concert performance of Boito's opera "Mefistofele" by the Opera Class, and one hundred and twenty-five students' concerts, including two by the Students' Orchestra and two in which the orchestra furnished accompaniments to concertos. In addition to the regular Peabody course pupils were given special facilities for attending, at reduced rates, numerous other important concerts in Baltimore.

Harold Randolph, who has been director of the Peabody Conservatory since the

spring of 1898, was born in Richmond, Va., and obtained his entire musical education at the Peabody Conservatory. He has appeared in concert in most of the Eastern cities, where he has played with the Boston Symphony Orchestra, the Theodore Thomas Orchestra, the Philadelphia Orchestra and repeatedly with the Kneisel Quartet, in addition to numerous recitals. Mr. Randolph has received many requests to give piano recitals this season, and if he has the time he may do so.

The Concert Company representing the Peabody Conservatory of Music, having attained such brilliant success the past season, it has been decided to continue the organization this year. There have been many requests for return engagements from the various educational institutions and music clubs for which the concert company has given recitals. During the past season the company appeared in cities in Maryland, Virginia, Pennsylvania, Dela-ware and Tennessee. The tour will be ex-tended this season. Mrs. Mabel Garrison Siemonn, who has been engaged as prima donna with one of Henry W. Savage's opera companies, will continue as one of the soloists of the company until her de-



ductor of the



Joseph R. Pache, Con- Frederick R. Huber, Mgr. of Peabody Oratorio Club Concert Bureau

parture with the opera company early in December. Mrs. Siemonn is a vocal graduate of the Peabody Conservatory. The other members of the company are Harry Sokolove, violinist, and Edward Mumma, pianist, both of whom are excellent artists.

The Peabody Concert Bureau

The concert company is a part of the 'music extension' work of the conservatory. Frederick R. Huber, the manager of the company, is a member of the teaching staff in piano at the conservatory and organist of St. Patrick's Catholic Church, He is also president of the Kappa Chapter of the Sinfonia Fraternity, treasurer



Peabody Conservatory of Music, in Which Many of Baltimore's Concerts Are Given

of the Peabody Alumni Association, secretary of the Maryland Chapter of the American Guild of Organists, manager of the Baltimore Choir Bureau, manager of the Peabody Press Bureau, and accom-panist of the Peabody Opera Class.

The Oratorio Society's Program

The Oratorio Society, Joseph Pache, conductor, has ambitious plans for its thirty-second season. Mr. Pache is getting together the best chorus possible,



Evelyn Dutton Fogg

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Madison Avenue Temple Choir of Baltimore-First Row: George Castelle, Cantor; Charles H. Bochau, Director; Frederick R. Weaver, Organist. Second Row-Christine Schutz, Anna G. Baugher, Minnie Goldsmith, Edith Clarke, Mrs. Richard Ortman, Martha W. Row, Helen L. Metzel, Eleanor B. Chase, Roberta Glanville. Third Row-Harry M. Smith, William G. Horn, Robert Stidman, Irwin Campbell, Oscar H. Lehman.

which will consist of four hundred voices. Handel's "The Messiah" will be the first work produced this season. The second work has not yet been announced, but it is expected to be something that has not yet been heard in Baltimore. Prominent soloists will be engaged for each concert. Joseph Pache has been conductor of the Oratorio Society for nearly twenty years, and each year has brought new triumphs for both the society and the conductor. Mrs. John Swikert, Jr., has been the accompanist of the society for eighteen years, and during that period she has never missed a rehearsal. George T. M. Gibson is president of the society. Mr. Pache is also conductor of the Woman's Philharmonic Chorus, forty voices, which will give several concerts this season.

The Musical Art Club

The Musical Art Club is entering its twelfth season under the able direction of David S. Melamet, who organized the club. It is composed of thirty male voices, evenly divided between tenors and bassos. The members are prominent in Baltimore's musical circles, especially as soloists in the leading church choirs. The club is in better condition artistically and financially than ever before. Two concerts will be given this season. G. Fred Kranz, the president of the club, has occupied that position for five years, and takes a keen personal interest in its welfare and other leading musical events in Baltimore.

Mr. Kranz is president of the Kranz-Smith Piano Company and the Kranz-Smith Music Company. John P. Tingle, the secretary of the club, is choir director

of the Episcopal Cathedral of this city. Charles H. Bochau, director of the Madison Avenue Temple Choir, is arranging a series of concerts for this season to be given in the Temple. The program of each concert will consist of choral works by old and modern masters. This is one of the foremost choirs of Baltimore. It is composed of sixteen professional singers, organist, cantor and director. The members are all well-known soloists. Mr. Bochau has had considerable experience as choir director and since his recent appointment to the directorship of the Madison Avenue Temple Choir he has brought its work up to a high standard. He is also a member of the Peabody Conservatory faculty.

The European Conservatory of Music, J. Henri Weinreich, director, is entering its twelfth season. The faculty is composed of J. Henri Weinreich, instructor in piano and harmony; Clifton Davis, voice; Loraine Holloway, organ. They are wellknown musicians. A violin department will also be added this season. Director Weinreich spent ten years in the study of music, making the piano his special in-strument. Throughout the season the students of the conservatory will give frequent public recitals of vocal and instrumental music. WILLIAM G. REED.

NO AMALGAMATION OF YORK (PA.) CHORAL SOCIETIES

YORK, PA., Oct. 7.—There will be no amalgamation of the York Oratorio Society and the Schubert Choir this year under the name of the Oratorio Society of York, as projected. Each choral body will plan its own renditions during the 1911-12 season, the officers of the two organizations having been unable to agree upon the de-tails of the consolidation. The selection of a conductor was one of the matters at

The plan had been to unite in presenting a festival next Spring that would surpass anything of the character given here since the city has gained a reputation as a center of good music. However, the inability to perfect the consolidation plans will not prevent the societies from giving renditions that will be the equal of those which have featured their work in the last ten years. The Oratorio Society will center its effort upon the heavier class of music, while the Schuberts will continue to specialize upon unaccompanied music, featuring four-part songs and other music of a similar char-

acter. Both organizations will give Mid-Winter concerts in addition to their Spring festivals. The Oratorio Society will be conducted by Dr. R. H. Peters, of Baltimore, who was the successor of Professor Joseph Pache, founder and conductor of the Baltimore Oratorio Society. The Schubert singers will again be directed by Henry Gordon Thunder, of Philadelphia. A. B. Farquhar is president of the Oratorio Society and Chester H. Thomas of the Schubert Choir. W. H. REYNOLDS.

William Beck to Sing "Sheriff" in Savage Production of "The Girl"

William Beck, the baritone, formerly of the Manhattan and Chicago Opera Companies, has been engaged by Henry W. Savage to sing the rôle of the Sheriff in "The Girl of the Golden West." Mr. Savage's first production of the Puccini opera will be made in Newark, N. J., on October 25, and New York will hear the work for the first time in English a few days later.



LILLA ORMOND

Mezzo = Soprano

In Recital Bechstein Hall, London, England, May, 1911

■ PRESS REVIEWS: ■

Miss Lilla Ormond, who made a reappearance at Bechstein Hall yesterday at the first of two vocal recitals, has made great strides in her art since she was heard here some two years ago. Since then she has won golden opinions in America, where she has done excellent work with many of the principal vocal and orchestral societies. Her programme embraced a wide range, including Lieder by Schumann and Bruchler, a group of French songs by Hué, Gounod, Fauré and Paladilhe, in addition to songs by the American composers, Cadman and Chadwick. With her charm of voice and style and her musical temperament, Miss Ormond had no difficulty in engaging the attention of her audience throughout the recital and meeting with warm approval for her delightful and expressive singing.-The Standard, May 24, 1911, London.

Miss Lilla Ormond should go far with the full, rich mezzo-soprano voice which she possesses. She presented at her recital at Bechstein Hall yesterday afternoon songs in German, French and English in a manner that spoke of the singer that was born to sing.—Daily Express, May 31, 1911, London.

She has a round and full contralto voice and her singing is sympathetic and full of expression. Her diction is very clear and distinct and it is therefore a great pleasure to hear her sing English songs, for she gives the words their full value. Among her most successful numbers were the old Scottish ballad, "Leezie Lindsay," and a pretty song entitled "My Lagan Love," by Mr. Hamilton Harty.—The Lady, June 8, 1911, London.

As at her earlier appearance, the natural beauty of her voice and the gracefulness of style gave undeniable attraction to her singing.—Sunday Times, June 4, 1911, London.

Hué's "J'ai pleuré en rêve," as at the first recital, was superbly delivered,

as also Hahn's "Infidélité," where the sudden change of mood in the last line, "Rien n'a donc changé que vous!" was realized in a masterly manner. She was also equally happy in reflecting the light rhythmic gaiety of Lemaire's "Vous dansez, marquise," while "Leezie Lindsay" was sung with consummate charm, exactly suiting her interpretative powers.—The Times, June 2, 1911, London.

Miss Lilla Ormond, one of America's most attractive of young singers on the concert stage, gave her successful vocal recital at the Bechstein Hall. Born in Boston, this young artiste is of Irish extraction, and both the beautiful timbre of her voice and her temperamental gifts show the Celtic strain. Her excellently trained contralto voice, of exceptional range, is well suited to both lyric and dra-

matic music. — Ladies' Companion, June 24, 1911, London.

At her vocal recital at Bechstein Hall yesterday afternoon Miss Lilla Ormond fully sustained the favorable impression she had already made. That she has a mezzo-soprano voice of unusual richness of tone and a keen youthful enthusiasm for the mere act of singing is apparent to all. In songs by Schubert, Schumann, Brahms, Strauss, and a charming number entitled "Im Lenz," by Hildach, the young singer's general attitude toward music and poetry was all that could be desired in both sympathy and taste.

—The Standard, May 31, 1911, London.

Withal it is essentially a musical voice, warm and natural in character. Nothing served better to indicate the artist's poetic temperament than Schumann's "Intermezzo," which was given with a tender charm only occasionally realized by singers, an equally satisfying result being achieved with Hué's "J'ai pleuré en rêve."—Morning Post, May 25, 1911, London.

Miss Lilla Ormond, who gave a vocal recital in Bechstein Hall on Tuesday afternoon, is the possessor of a mezzo-soprano voice of exceptional quality. In her masterly rendering of Hué's "J'ai pleuré en rêve" the wild passion of the climax was realized to the utmost, and she was also successful in expressing the poignant feeling of Fauré's "Les Berceaux," while in other numbers of lighter vein equally happy results were obtained.—The Daily Telegraph, May 25, 1911, London.

Her voice is of expressive quality and her powers of interpretation have a wide range, for she realized with equal felicity the tender romance of Schumann's "Intermezzo," the poignant feeling of Hué's "J'ai pleuré en rêve" and the lively humor of the old Scotch "Castles in the Air."—Sunday Times, May 28, 1911, London.

American season 1911-12 opened in Montreal, October 3-4. Soloist Maine Music Festival, October 13-17. Soloist in three concerts with Boston Symphony Orchestra. Recitals in New York City. Western tour in December. Southern Tour in February and March. Recitals in London and Paris, Spring 1912.

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Splendid Series Arranged by Mrs. Hughes-Two Seasons of Opera Expected-Few Recitals by Minor Visiting Artists, but Many by the Stars-Chamber Music to Play Important Part-The Clubs and Local Artists

CLEVELAND, Oct. 5.-When one speaks of music in Cleveland the first figure that arises on one's mental plane of vision is that of the manager, Mrs. Adella Prentiss Hughes, whose series of symphony concerts has this year been increased from seven to ten in number. These concerts, given by six orchestras and a brilliant list of soloists, constitute more than ever the nucleus of the Cleveland music season,

around which other events must of necessity arrange themselves. Two great recitals, also under the management of Mrs. Hughes, are announced, that of Gadski, on October 30, which opens the musical year, and that of Schumann - Heink. on January 8.

The first symphony concert, November 6, will be given by the Thomas Orchestra of Chicago, Fred-erick Stock, conductor, and Harold Bauer, pianist,

soloist. Two later dates are to be filled by this orchestra, one of which will be December 26, when a Christmas program for young people will be given, including the "Pastorale" from Bach's Christmas Oratorio, numbers from Mozart, Humperdinck, and the childhood suite

Hughes, Manager

of Cleveland

of Elgar, "The Wand of Youth."
The Boston Symphony Orchestra will appear twice, and in this connection it is interesting to read an announcement sent out by Mr. Ellis, the Boston manager: "It was largely due to Mrs. Hughes's persua-sion that the management of the orchestra decided to make a second trip West in the Spring. This is the first time since its organization that this orchestra has gone West twice in a season, and the cities to have two concerts are Cleveland, Buffalo and Detroit."

The Cincinnati Orchestra will also appear twice in Cleveland this season, and there is one engagement each for the New York Philharmonic, the New York Symphony Orchestra and the Philadelphia Orchestra. Great interest is being felt in the two conductors new to Cleveland, Josef Stransky, of the Philharmonic, and Carl Pohlig, of Philadelphia, while the work of Max Fiedler will receive an added interest here in this his last season with the Bos-ton Orchestra. Frederick Stock has the warmest of friends in the large audience which has sat for many years watching his nervous, energetic bâton, and the en-thusiasm for Walter Damrosch never wanes. Stokowski's appearance this year is awaited with added interest, as his wife, the brilliant pianist, Mme. Samaroff, is to be soloist for the first concert by the Cincinnati Orchestra, and the temperamental leadership of its young conductor is sure to receive fresh inspiration in their joint interpretations. For soloists at these concerts the list is a distinguished one: Bauer and Samaroff, for pianists; Carl Jörn, Witherspoon and Christine Miller, singers, and Kathleen Parlow, violinist, the latter to be heard for the first time in Cleve-

Two Seasons of Grand Opera

Besides the symphony concerts there will be two seasons of grand opera this year, two and three concerts each by five large clubs, and appearances by many of the best artists in recital. Cleveland has several adequate auditoriums. The Hippodrome, under the management of B. F. Keith, with Harry Daniels as local representative, controls the field for the greatest and most spectacular events. The artists of the Metropolitan Opera said frankly that in no other city of their tour last season did they find so noble a house for their efforts as this, beautiful, acoustically perfect and finely adapted for the social side of operatic functions, by reason of its spacious and attractive lobbies and

reception rooms. During November, as the Philadelphia Opera Company undergoes its chameleon change into the Chicago Company, it will alight in Cleveland and treat us to two gala perform-ances, "Lucia," ances, "Lucia," with Tetrazzini, and "Thais," with

Mary Garden.

April is the month set for a possible tour of the Metropolitan Opera Company. Last year's experience was not altogether satisfactory

to the managers of the great organization, and plans are still uncertain, but, if opera is given anywhere outside of New York, the Cleveland Hippodrome will be the first place to receive its performances, and should there be no opera, the artists will many of them be heard here in concert at that time. To the Hippodrome also will come the wizard of the violin, Kubelik, on November 6, and later bookings are for Maud Powell, Sousa's

Marinus Solomons,

Planist of Cleve-

land

Band and the Mormon Choir. There are rumors of Eames and Gogorza and several other luminaries. Definite dates are not yet made, but when the great artists make their flight from ocean to ocean Cleveland is seldom passed by.

Chamber Music's Place

Chamber music finds its home at Grays' Armory and in the beautiful little recital hall of the Brotherhood of Locomotive Engineers. At the latter place all smaller recitals are given, and usually the quartet concerts. The quartets this year will include both the Kneisels and the Flonzalys, as well as the usual series by our notable Cleveland Philharmonic String Quartet, the work of which gains in interest every In these two auditoriums, with their fine acoustics, come also the concerts of Cleveland's five important singing societies. The Singers' Club, consisting of a hundred male voices, Albert Rees Davis,



Mrs. Franklyn B. Sanders, Director Fortnightly Club Concerts in Cleveland

leader, will have this year three concerts, with Heinemann, Margaret Keyes and Anna Case for soloists. The Rubinstein Club, of eighty women's voices, led by Charles G. Sommer, gives two concerts, and will offer Ellison Van Hoose, tenor. and Frederic Martin, baritone, as solo attractions. They are to give at their first concert "Voice of My Beloved," the partsong written for women's voices, with violin obbligato, by Mabel Daniels, of Brookline, Mass., which received the Brush prize at the biennial festival of musical clubs in Philadelphia.

The Harmonic Club, a mixed chorus led by J. Powell Jones, is to give three con-certs—the "Messiah" at Christmas time, "Elijah" later in the Winter, and a Spring program of mixed numbers, all with orchestral accompaniment and adequate soloists. The Mendelssohn Club, a mixed chorus of sixty voices, Ralph E. Sapp, leader, will give two concerts, with George Hamlin and Christine Miller as soloists.

The Irish Choral Society is coming into great prominence. The modern Gaelic revival lends interest to the national music of old Erin, and the good fortune of the club in securing Cleveland's honored composer, James H. Rogers, as its leader, promises for it a prosperous season.

One of the most important musical factors of the city is the Fortnightly Club, an association of about eight hundred women, holding twelve concerts during the season in one of the smaller halls. Mrs. Franklyn B. Sanders has been for many years director of concerts for the club, and for the season of 1911-12 has already engaged a notable list of attractions. The Flonzaley Quartet, the Elsa Ruegger Quartet, of Detroit, and the Philharmonic Quartet, of Cleveland, will all appear at these concerts, while Anna Miller Wood, of Boston, Cecil Fanning and Augusta Cottlow are booked for definite dates. Mr. and Mrs. Sol Marcosson, whose local fame quite repudiates the proverb of the "prophet in his own country," are annually called upon for at least one engagement, and will probably give the great César Franck sonata for violin and piano for their principal offering. Other works of importance to appear upon the club's programs this year will be a Cadman song cycle for women's voices, and if possible a repetition of Verdi's "Requiem Mass," which was the overwhelming success of last year.

Plans of Local Artists

A local artist whose fame is growing rapidly outside of Cleveland, but whose concerts here form an important part of the season, is Betsy Wyers, the young Holland pianist, whose intellectual interpretations, beautiful tone and technique, added to her great personal charm, make her recitals events of much interest. Marinus Salomons, another young Holland pianist, also makes Cleveland his home, and announces a series of five recitals entitled "Present Centennials," beginning with that of Liszt, on Sunday, October 22, to commemorate Liszt's exact birthday anniversary, at which will be given the great but seldom heard Sonata in B minor and six other numbers. In January comes Chopin; in February, Mendelssohn; in April, Schumann, and, on May 22, the Wagner birthday, upon which Mr. Salomons announces that he will play all the Wagner transcriptions by famous composers.

Charles E. Clemens and Edwin Arthur Kraft each announce a series of organ recitals. An hour in the afternoon twilight at Trinity Cathedral, with Mr. Kraft at the organ, and the echoes of his music floating through the great arches of the beautiful minster, is an experience of music and emotion not to be missed.

Mrs. Seabury C. Ford, the famous Cleveland soprano, will be heard as usual in recital and concert, and the annual recital of Felix Hughes, baritone, with its program of choicest variety, is an event of decided interest. This will take place in the month of November. In this month also will be heard the Russian Balalaika Orchestra, under the management of the firm of M A. & L. C. Vinson. The Autumn days of these energetic brothers are so filled with the superintendence of the flights of the birdmen at Canton that Cleveland concerts seem to soar still further off into the empyrean. They are sure, however, to bring us some good things later in the year in connection with the big concerts under their management in Columbus and in Canton, in both of which cities they have booked the Russian dancers, and also the concert troupe of six from the Boston Opera, which includes Alice Nielsen and Riccardo Martin. ALICE BRADLEY.

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NASHVILLE BUSY AND OPTIMISTIC

Schools, Clubs, Theaters and Individual Artists in Mood for Progress -Mrs. Page's Work for MacDowell-The Songs of Composer Wiggers

NASHVILLE, TENN., Oct. 5 .- Practic- ident of the club, Mrs. M. M. Gardner, is cally every club and other musical organization here has elected for the coming months officers who are progressive and optimistic, and each and every one has set to work with a vim on the Fall work. Aside from the club work the schools have vied with one another to see how excellent a faculty they could gather together for their musical departments. At Belmont College and Ward Seminary the faculty is unusually strong in the music conservatories, while Buford, Boscobel and the Tennessee School for the Blind follow close seconds. Even the private schools of Nashville, of which there are many, have insisted that their musical directors and leading teachers shall have been workers under the masters of the present day.

Mrs. John A. Cathey will again give an "all-star" course, to include many of the leading artists of America. Her present schedule is as follows: Carmen Melis in October; Francis Macmillen, November; Ellison Van Hoose, December; Jeanne Jomelli, January; Arthur Shattuck, February; Alessandro Bonci, March; Mme. Gerville-Réache, April; the Damrosch Orchestra, May. The "All-Star Music Course" comprises the most important series of musical attractions to be heard in Nashville this Winter, though other artists will be brought on by the MacDowell Club, the Centennial Club, the Vendredi Club and by

individuals. Mrs. Prudence Simpson Dresser, one of Nashville's most progressive musicians, is completing arrangements to bring on several artists, her final action depending on the support she receives. De Long Rice, of the Rice Bureau, will open his Lyceum course with the United States Marine Band on October 4. Artists not on the "All-Star Course," who will in all probability be heard here this season after January 1 are De Pachmann, Bauer and Lhévinne.

Cecil Fanning, always popular with Nashville audiences, will appear under the auspices of the MacDowell Club. The presspending the Winter in Italy, where she is



Mrs. Elizabeth Fry Page, of Nashville, Writer and Lectures on MacDowell

devoting much time to the improvement of

W. A. Sheetz and W. P. Hickman, managers of the Vendome and Orpheum Theaters, respectively, have arranged for a number of good operatic and individual musical attractions. Mr. Sheetz at the Vendome is doing as much to educate the public musically as any other man in the city, for after all it is the opera which catches the crowd. Among the good operas which he will bring on this Winter are: "The Girl of the Golden West," as presented by the Savage company and the Aborn English Grand Opera Company, together with such attractions in operetta as "The Spring Maid" and "The Chocolate Soldier."

Among the individual musicians who are especially active is Mrs. Elizabeth Fry Page, an enthusiastic student of the Mac-Dowell music. Her book on "Edward Mac-Dowell; His Work and Ideals," created dis-

cussion in MacDowell circles last Winter. Her plans for the coming Winter include MacDowell lectures, illustrated by vocal and instrumental music. Mrs. Page has a great desire to establish somewhere in the picturesque Tennessee hills a colony carrying out the MacDowell ideal as Mrs. Mac-Dowell is developing it at Peterboro, N. H.

Another figure conspicuous in musical circles in Nashville at this time is Alvin S. Wiggers, a young composer of high ideals. Mr. Wiggers has lately composed the music to two songs dedicated to Mme. Gadski and to be sung by her on her concert tour this Winter. The composer has taken the poem "La Belle Dame Sans Merci," by Keats, and made an elaborate setting of it. The other song is "Undying Love," from the German poet Johanna Ambrosius, to which he has added an English translation. The songs are published by G. Schirmer.

Amelie Throne, one of the leading piano instructors in the city, has just returned from a year's study abroad and her plans include teaching and local concertizing. Miss Throne is a pupil and an enthusiastic admirer of Josef Lhévinne.

It is very possible that Nashville may lose one of her best liked singers this season, as it is generally supposed that Charles C. Washburn will be with the Victor Herb-

The high standard of success which is often obtained when a man and his wife have the same ideals and work together for their development is illustrated in several instances in Nashville. Among the most striking successes have been those of Mr. and Mrs. Frederick Emmerson Farrar and Mr. and Mrs. Emil Winkler. It is impossible in either instance to think of Mr. Winkler or Mr. Farrar without taking into consideration the wife who has made possible, in great measure, his success. Mrs. Farrar, before her marriage, was Mary Webber, one of the leading piano in-structors and concert artists in Tennessee. Following her marriage she and her gifted husband, who has a wide reputation as a successful teacher of voice, organized the Farrar Studio, where many of the younger pianists and singers have been trained. Mr. Farrar has also gained some reputation as a sharp but just critic. Mr. and Mrs. Winkler are pianists and teachers. Mr. Winkler has had remarkable success among advanced pupils, while his wife has done equally well with the younger pupils in their classes. Two years, 1907-1909, were spent by them in Berlin in study and research along special lines pertaining to pedagogical psychology. Both "the Winklers" and "the Farrars" are taking a personal and sincere interest in the development of the city musically.

Among the violinists of the city who are planning for a Winter of especial activity are Fritz Schmitz, Martha Elizabeth Carroll and Lucie Van Valkenburg. Mr. Schmitz and Miss Van Valkenburg are in-structors in two of the girls' colleges of the city, and Miss Carroll is better known



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Felix Weingartner is composing a new opera to be named "Cain and Abel."

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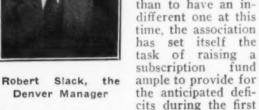
DENVER STILL WORKING HARD FOR A PERMANENT ORCHESTRA

Splendid Material for Great Choral Body in the City Also Unutilized At Present, but There Are Fine Artists' Concerts and the Spring Festival to Look Forward to—Inspiring Work by Local Branch of American Music Society

DENVER, Col., Oct. 1.—It is my great regret that I may not, in telling your readers of the musical program unfolded for Denver for the present season, record the organization here of either a permanent orchestra or a great choral body. Both of these much-to-be-desired developments must be left to the future.

It must not be inferred, however, that the Denver Orchestral Association, that

came into being something more than two years ago, has abandoned its efforts to bring into being a fine orchestra. Working upon the very correct idea that we had better wait longer, if necessary, for a first-class orchestra than to have an indifferent one at this time, the association has set itself the task of raising a subscription fund ample to provide for



three years of a new orchestra's existence. While a considerable sum of money is in sight, the total is not yet what is required, and so the association waits—but works.

A movement to bring Mr. Altschuler's Russian Symphony West for the coming Winter, Denver to engage the band for eleven weeks and cities of California to take a similar period, recently gained momentum here, but the California projectors announced their inability to handle their part of the program. And so we must merely look forward to the next Spring Festival, for which undoubtedly another great orchestra will be brought here for three or four days, as was the Thomas Orchestra last season.

The failure of Denver to maintain a large choral body is not particularly strange in the face of a similar failure in most other American cities, and yet it seems criminally negligent to fail to utilize available talent that has so thoroughly demonstrated its possibilities. One would think



Henry Houseley (Left), the Denver conductor, and J. H. K. Martin, the Manager

that a city whose chorus captured the first prize at a world's fair and a national Eisteddfod would make that chorus permanent. Were the citizens here alive to their opportunity they might have as famous a choral body under Mr. Houseley as has Toronto under Mr. Vogt. The choral organization could be maintained for one-quarter the sum that an orchestra will require, and would mean almost or quite

as much in the city's musical development. While regretting that Mr. Houseley has not under his direction permanently such a fine chorus of mixed voices as have been assembled for special occasions in the last few years, we take comfort in the knowledge that his fine body of men singers, the Apollo Club, will again give its accustomed series of three subscription concerts. Mr. Houseley will prepare some attractive part songs with his male choir, and, as assisting artists, there will be presented Cecil Fanning, baritone, at the first concert, November 30; Christine Miller, contralto, at the second concert, February 20,

and, probably, Gisela Weber, violinist, at the final concert, April 2. Negotiations are also pending for the appearance of Mme. Fornia from the Metroplitan Opera.

Mr. Houseley, by the way, is working on the score of his new comic opera, "Pirates in Petticoats," the libretto by a well-known Chicago newspaper man. He expects that it will be produced within a year. Mr. Houseley's versatile muse has produced works of decidedly varied character, and one of his most pretentious is a one-act opera, "Pygmalion and Galatea," for soprano and baritone, with mezzo-soprano prologue.

Denver's Most Hopeful Movement

The most hopeful movement in Denver's musical life at present seems to be the American Music Society, the local center of which was organized last season and attained a membership of more than two hundred men and women. Monthly dinners were given the members, usually with a distinguished visiting artist as guest of honor, and the dinners were followed by programs introducing the best of local musicians in programs wherein the works of American composers predominated. Practically the same plan will be followed this season, though the programs are to be somewhat more pretentious. The society has also offered prizes, aggregating \$100, for the best song, piano composition, composition for violin and for the best one-act play to be submitted before January 1, 1912, by a resident of Colorado. It is hoped in this way to stimulate the creative talent of the State. Successful works, and those receiving honorable mention. will be produced by the society. Mrs. Lola Carrier Worrell, now president of the Denver Center, was largely responsible for its organization, and her enthusiasm and ability are combining to inspire the members her executive board to splendid work MUSICAL AMERICA readers have already been told that works of Charles Wakefield Cadman, who recently came to Denver as a permanent resident, will be presented, with appropriate costuming and scenic environment, at the October meeting. The officers and directors of the Center are: Edward S. Worrell, president; Fritz Thies, first vice-president; Mrs. J. H. Smissaert, second vice-president; Mrs. Caroline Holme Walker, secretary; Mrs. Bertha Jacques Shannon, treasurer; Charles Wakefield Cadman, chairman program committee; J. Wilcox, chairman press committee; J. B. Benedict and Horace Tureman.

Robert Slack, upon whom Denver has long depended for her stellar musical attractions, will continue his subscription series of three concerts this season, presenting three scintillating stars-Amato, Kubelik and Gadski. Amato, who is to open the Slack series on October 3, will be assisted by Mme. Longari, soprano, and Signor Tanara, pianist. This great baritone has never been heard in Denver, and his coming is awaited with great interest. Mr. Slack is conducting Amato's entire first concert tour in America, which begins with his Denver engagement. Aside from the subscription course Mr. Slack will bring to Denver the Russian dancers, the Russian Balalaika Orchestra, Mme. Schumann-Heink, Mme. Calvé, de Pachmann, Harold Bauer, Zimbalist and McCormack.

J. H. K. Martin, the Denver managerial "live wire," has devoted much of his energy since closing the books of last Spring's festival to booking the Mountain Ash Male Voice Choir. He has secured fifty concerts and is still booking the Welshmen, who sing so wonderfully under T. Glyndwr Richards's magnetic leadership. Mr. Martin will continue to direct the business affairs of the Denver Apollo Club, and will present some concert artists of note here.

Mrs. Lola Carrier Worrell leaves October 1 for a three months' recital tour. She will be heard in recitals of her own works, both songs and piano compositions, in Chicago, Philadelphia, Washington, Boston and New York, as well as in other smaller cities en route.

Composer Cadman's Recent Work

H. Howard Hall, the Chicago manager, visited Denver recently and engaged Charles Wakefield Cadman for a series of his Indian music lecture-recitals. Asked about his creative work in hand and his plans for the immediate future, Mr. Cadman said:

"There is really not much to tell about my work. So much has already been said about the opera I am at work upon that



Directors Denver Center American Music Society—(1) Lola Carrier-Worrell, President; (2) Mrs. Bertha J. Shannon; (3) Charles Wakefield Cadman; (4) Horace E. Tureman; (5) Mrs. J. H. Smissaert; (6) Fritz Thies; (7) John C. Wilcox

I feel I would like to keep silent about it till it is completed, which I hope will be within one year. I lost six months' time on it during recuperation from my illness of last Fall. I have done nothing new in the way of composition aside from completing the 'Three Songs to Odvsseus' which I wrote for Mme. Nordica while in California and a song entitled 'The Groves of Shiraz,' which I have written for Alice Nielsen. The former work finds its inspiration in Homer's Odyssey, at the hands of Nelle Richmond Eberhart, who has furnished the poetry for most of my songs. I have cast the songs in a wholly imaginary vein. They are modern in style although melodious in outline. The Nielsen song finds its inspiration in the moods of the Persian poet Su'fi. Mrs. Eberhart came upon a genuine Persian melody and we were fortunately enabled to fit her poem to this melody-idealized, however, in the harmonic treatment."

Manager Hall also secured for two or three short recital tours during the season Mr. and Mrs. Francis Hendriks, of this city. Mr. Hendriks, a young composerpianist, will present in these recitals his recently composed "Æsthetic Dances," in which Mrs. Hendriks made her first appearance as a danseuse late last season.

The Tuesday Musical Club will continue its existence upon much the same plan as last season, save that the weekly matinée concerts will be miscellaneous rather than departmental, and the chorus will be heard in three evening concerts instead of one. Mrs. E. G. Ege is the new president and Hattie Louise Sims resumes her post as director of the chorus, which she has held for many years, barring only last season. The student orchestra of the club will be continued.

J. C. Wilcox, director of the Boulder Friday Music Club and of the newly-organized Philharmonic Chorus of mixed voices at Greeley, is planning interesting concerts for both organizations.

The Western Institute of Music entertained several hundred musical folk at a reception on the evening of September 22.

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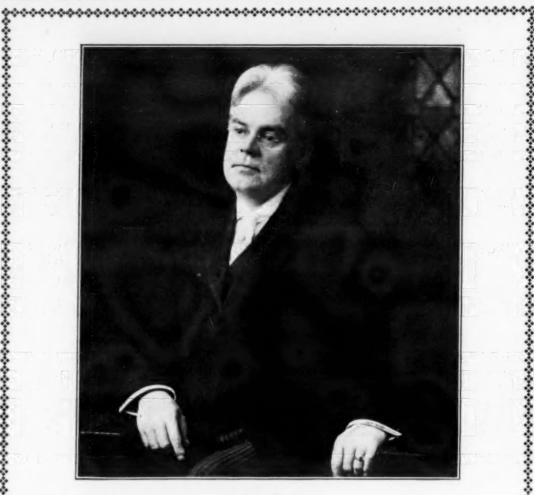


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CECILIA SOCIETY (Departure of Hiawatha)

Mr. Townsend offered the most satisfying interpretation of the evening. His diction is a model for young singers. Mr. Townsend can impart a flavor a significance, a distinct imaginative power to a word by color of accent and articulation as well as by voice. He interprets.—Boston Globe.

(Photo by Odin Fritz, Boston) terprets.—Boston Glo CECILIA SOCIETY (St. Christopher)

Mr. Stephen Townsend sang the infernal part (Satan) excellently.—(Louis C. Elson) Boston Advertiser.

RECITAL (Schubert's "The Maid of the Mill")

During this widespread upheaval concerning singing in English and English diction, we can point with pride to Mr. Townsend, who sings with remarkable distinctness and yet with entire freedom from forced enunciation. His voice is too well familiar to need more than passing comment. He possesses an organ of large resonant quality, capable of much coloring. His rendering of "Morning Greeting" was a rare illustration of pure, limpid and unadorned cantilena. Mr. Townsend expressed with ease and intelligence the whole capable of emotions demanded by this exacting work—Boston Advertiser

gamut of emotions demanded by this exacting work.—Boston Advertiser.

There was a large audience, which greeted Mr. Townsend warmly and was enthusiastic at the end of each vocal composition—(Philip Hale), Boston Herald.

APOLLO CLUB

Mr. Townsend has rarely sung to the greater pleasure of his audience. His voice contained a mellowed richness of tone. He never fancies shouting, even to be heroic in a swashbuckling song.—Boston Globe.

TAUNTON CHORAL UNION

Stephen Townsend's work was a joy to the audience, which well knew, however, of the capability of the splendid baritone.—Taunton (Mass.) Herald-News.

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SOLOIST

Boston Symphony Orchestra

Theodore Thomas Orchestra

Kneisel Quartet, Etc.

Illustrator of Mr. Arthur Foote's Lectures at the University of California. Season 1911.

The song, "Belle-Étoile," by Augusta Holmés, was delivered with a dramatic intensity that swept all before it.—Philip Hale.

Displaying her rich, well-trained voice, with its unusual emotional quality, to its greatest advantage.

—Boston Transcript.

Her programs are invariably well chosen and her interpretations sympathetic and scholarly.—San Francisco Call.

BOSTON

Miss Wood has a charming manner, a fine stage presence, beauty of face, and graceul carriage. She manifests strong dramatic force.
(Chicago Symphony Orchestra Concert, Ravinia Theatre Series.)
—Chicago Evening Post.

Rarely has a singer so satisfied a critical Symphony audience in this city.

(Boston Symphony Orchestra Concert.)—Providence (R. I.) Telegram.

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Pierce Building
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OMAHA'S ENERGETIC MUSIC CLUBS

Stimulating Lectures, Recitals and Concerts to Be Given Under Their Direction—Mendelssohn Choir Sets Itself Varied Program— A Local Orchestra of Fifty

OMAHA, NEB., Sept. 23.—The work planned by the local musical organizations for this season is more ambitious than ever before, as well as more educational in character.

The Tuesday Morning Musical Club, Mrs. Charles M. Wilhelm, president, announces a stimulating program. Its opening meeting, November 7, will be devoted to a lecture on Indian music by Charles Wakefield Cad-

man, illustrated by Kennedy Paul

Mrs. C. M. Wilhelm, Pres. Monday Musical Club

Harper. A piano recital by the tal-ented Omaha pianist, Bella Robinson, assisted by Mrs. Thomas J. Rogers, soprano, will be the December offering, to be followed in January with a song recital by Mabelle Crawford Welpton, contralto, accompanied by Mme. August Borglum. The February program will be devoted

entirely to the works of German composers, while chamber music will be the special feature of the April meeting. During March the club will present Thomas B. Kelly in four Lenten lectures, with organ illustrations, on the "Nibelungen Ring." It is probable that the music for "President's Day" will be a short song recital by Mary Munchoff, soprano.

Woman's Club Program

An organization which has long since passed its first youth, and which wields a wide musical influence, is the Musical Department of the Omaha Woman's Club, Edith L. Wagoner, leader. Although a department of the larger club, it is in a sense an independent organization, receiving as members many who are not club women in any other sense; and it is expected that the membership during the coming season may reach the two hundred mark. The following prospectus is offered by the leader:

September 28, miscellaneous program, in charge of Ruth Ganson. October 12, talk on "Music in Paris," Walter Graham, and miscellaneous program in charge of Emily Boltz. October 26, program of Liszt music, in charge of Mrs. W. E. Bingham. November 9, talk on "The Organ and Organ Music," J. H. Simms; miscellaneous program in charge of Mrs. J. E. Pulver. November 23, program largely of chamber music, arranged by Louise Shadduck Zabriskie. December 7, talk on "Modern French Music," Mme. August Borglum; miscellaneous program in charge of Josephine McHugh. January 4, talk on "Child Voice Culture in the Public Schools," Miss Fannie Arnold supervisor of music in the public schools, followed by a miscellaneous program. January 18, talk, "Some Thoughs on Singing," Thomas B. Kelly; miscellaneous program arranged by Mrs. Harry Shears. February 1, talk on "The Orchestra and Orchestral Instruments," Henry Cox. February 5, "Open Meeting," program by the Omaha Symphony Study Orchestra, Henry Cox, conductor, assisted by Jo Barton, basso. February 15, miscellaneous program arranged by Mrs. Samuel Katz. February 29, program of chamber music in charge of Mrs. John Haarmann. March 14, talk on "The Relation of the Music Trades to





Henry Cox, Director Blanche Sorenson, Omaha Symphony Who Manages Con-Study Club certs in Omaha

the Work of the Professional Musician," Sig-mund Landsberg. March 28, illustrated talk on "Kindergarten and Child Music," Laura Goetz; miscellaneous program arranged by Mildred Mer-

riam. April 11, program, largely ensemble, in charge of Mrs. Edward Johnson. April 25, election; miscellaneous program in charge of Katherine Shary.

Those in Omaha who specialize in vocal music will have wide latitude of choice, prominent among the chorus organizations being the Omaha Oratorio Society, J. H. Simms, conductor; the Mendelssohn Choir, Thomas J. Kelly, conductor; the Apollo Club, chorus of male voices, Frederic C.





Wagoner, Thomas J. Kelly, Conof the Omaha ductor Mendelssohn Woman's Club Choir of Omaha

Friemantel, conductor, and the numerous German singing societies. The season's work of the Oratorio Society has not yet been determined upon.

Mendelssohn Choir's Plans

The Mendelssohn Choir, of Omaha, Thomas J. Kelly, conductor, has in prospect a very interesting set of concerts for next April, when the second of the fiveyear concert series by the Theodore Thomas Orchestra will be given. Instead of giving a large work this season, the choir will present various styles of choral literature. There will be sung a capella some fine old glees, some of the oldest madrigals and a choral ballad with orchestra, "The Sands of Dee," by Oliver King, together with some of the choral songs "From the Bavarian Highlands," for choir and orchestra, by Sir Edward Elgar. "Hiawatha's Wedding Feast" will be sung in response to a somewhat insistent demand, and a work for women's voices, with orchestra, will probably be given at the matinee concert, while the "Kyrie" and "Dies Irae" from Verdi's Manzoni "Requiem" will be the heavier contribution.

The Mendelssohn Choir will work a great deal on répertoire this Winter, with a view to extra concerts in the season of 1912-13, and a complete work will also be taken up for preliminary study during the course of this season. The organization consists of one hundred and seventy-five actual singing members and is in its fourth year

Symphony Study Orchestra

An organization from which much is hoped in the way of a permanent local orchestra is the Omaha Symphony Study Orchestra, Henry Cox, director. A year ago the violin choir of sixteen grew into an orchestra which, at its first concert, numbered thirty-eight members. This year the work is being taken up by fifty enthusiastic musicians. Under the able direction of Henry Cox there will be taken up this season the works of the older symphonic composers, chiefly Haydn, a Mozart overture and the Jupiter Symphony, two overtures and a symphony of Beethoven, one Weber overture and a Liszt symphonic poem, besides a number of small

For several years Omaha music-lovers have enjoyed a series of recitals by the best artists under the direction of Evelyn Hopper, and considerable regret was felt when Miss Hopper gave up the work this summer. Blanche Sorenson has been prevailed upon to take up the work as her successor. She is a singer and vocal teacher and the musical critic of the Omaha Examiner. For the last five years she was leader of the musical department of the Omaha Woman's Club. It is her intention to have a subscription series of at least six concerts at the First Methodist Church, and it is probable that she will present the following artists: Kneisel Quartet, Maud Powell, violinist; De Pachmann, pianist; Evan Williams, tenor; Charles W. Clark, baritone, and Mme. Gerville-Réache, prima

Oakland, Cal., Choir Prepares for "Eli-jah" Performance

Oakland, Cal., is to have a superb fourmanual organ costing over \$20,000, in the new Presbyterian Church to be erected this year. The choir of this church will give three oratorios during the season under the direction of Percy R. Dow. William B. King is organist. In November the choir of the First Congregational Church will give "Elijah," with H. D. Mustard as soloist.

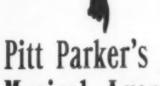
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SYMPHONY ORCHESTRA (Loeffler's Pagan Poem) BOSTON

Mr. Gebhard played the difficult piano part in a masterly manner, masterly in all respects. His tone was of beautiful quality, his bravura was clear and polished, his grasp of his duties in ensemble was firm, and his musical conception was one of true imagination.

Philip Hale, Boston Herald.

THOMAS ORCHESTRA, CHICAGO

Exquisite taste, keen appreciation and the necessary technical development for the unfolding of these qualities gave to his playing the authority denied the ordinary pianist, to whom the whole end and aim of the art is self-projection.

The instant and potent appeal that the composition made to the audience was due in a large measure to the admirable piano playing of Mr. Gebhard, who, though but a part of the orchestra, was able to impress his technical and tonal mastery of the instrument, as well as his fine musicianship so tellingly upon the audience that they sought demonstratively for an opportunity to hear him in solo.

The Chicago Daily Tribune.

PITTSBURG ORCHESTRA The interpretation of the Virgil Ecloque was consistent and artistic. In this piece Mr. Gebhard, the soloist, had brilliant opportunity for pianistic display and took advantage of it. It was a good vehicle for his artistry, and though much orchestral matter predominated, it served to exhibit his well-poised tone quality and his temperamental gifts.

The Pittsburg Dispatch.

Equally poetic was Mr. Gebhard's interpretation of the Beethoven Sonata. In the group of pieces by Franck, Fauré, Debussy and Chopin aesthetic comprehension and fine imagination were displayed, so that sensitive hearers thought neither of composers nor of pianist, but they themselves, under a spell, wove fancies and dreamed dreams.

Philip Hale, Boston Herald

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HELEN ALLEN HUNT

MEZZO-CONTRALTO



Recital Concert Oratorio

Soloist at the First Church of Christ Scientist, Boston

Press reviews of recitals:

She showed a gain in breadth and sweep of expression and in treatment of detail. Her singing of Handel's beautiful "Deggio morire" was distinguished by noble simplicity, and it recalled the traditions of the "grand style." The songs of Franz were sung with the appropriate expression, with quiet feeling that now and then warmed into passion; with a certain sense of intimacy, as though the singer were not singing to a general audience, but to a few sympathetic hearers. (Philip Hale) Boston Herald.

Handel's airs, for example, she sang with admirable fullness of sustained, yet elastic tone, with the breadth of utterance, the repose and simplicity that impart both the substance and the spirit—the lasting residue, so to say—of the music. To the songs of Franz she brought the charm of their intimate and low-voiced melody, of their sincerity of quiet sentiment. In her singing of Brahms's songs there was like sympathy for their contents and the mood. Then she passed with discriminating understanding to the more outspoken and restless Tschaikowsky.

Boston Transcript.

A comprehensive programme of songs, well chosen from the literature of five epochs and schools, rendered by a singer whose well-used voice, illuminating and convincing interpretative powers and gracious stage presence denote more than merely a well-coached art, are enough to fill up the measure of one afternoon's pleasure.

A comprehensive programme of songs, well chosen from the literature of five epochs and schools, rendered by a singer whose well-used voice, illuminating and convincing interpretative powers and gracious stage presence denote more than merely a well-coached art, are enough to fill up the measure of one afternoon's pleasure.

She has made marked progress in the art of interpretation, as was shown by her success last evening in a varied and taxing program. Her technic is still worthy of high praise, and in her studies in expression she has not forgotten that a singer should, first of all, sing and not declaim. Her legato; her attack, maintenance and ending of a melodic line; her management of breath on which pure and significant phrasing depends; her use of tones at will to gain æsthetic and dramatic effects either by the suggestion of a mood or by a frank appeal, are all admirable. It would be easy to mention many instances, as her exquisite ending of "Strauss's "Morgen" and her treatment of the songs by Brahms, Hué, Ferrari

(Philip Hale) Boston Herald.

Her performance was rich in nuance, her style flexibly fitted to the demands of songs that often differed widely in character. Mrs. Hunt's diction was especially good in the German and the English songs. It was noteworthy that in the light English songs one could easily catch every word of the text, and, what is more, the hearer was always led to realize the closest relation of the music and the phrase.

Studio: 509 Pierce Bldg., Copley Square, Boston Post.

Grace Wethern



PIANISTE

Concerts Recitals

Miss Wethern plays with elan, a fire, and a snap that makes the auditors "sit up."-Boston Globe.

Miss Wethern proved herself an ensemble artist of much excellence. She has a very pleasing tone, and is evidently possessed of temperamental qualities of a high order.-Boston Post.

. . . The opening MacDowell sonata, "Tragica," is big and exacting, requiring much force and sustained power. but Miss Wethern played it admirably. She was less satisfactory in the lighter numbers.-The Springfield Republican.

Miss Wethern is an accomplished player, evidently very much at ease with the peculiar difficulties of Mac-

Dowell, and capable of rendering his most massive passages with clearness and verity. She played the "Sonata Tragica" with illuminating expression .- The Morning Tribune,

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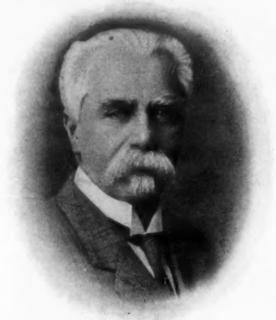
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RECITALS BY MUSICAL CELEBRITIES FOR INDIANAPOLIS

Ona B. Talbot's Course of Concerts

Again the Leading Feature of
the Season—German Chorus

Plans a Liszt Anniversary

Program

INDIANAPOLIS, IND., Oct. 5.—As usual, the most pretentious attractions ever brought to Indianapolis are those that appear under the direction of Ona B. Talbot—and this, the tenth season, is one that is most appealing because of its individuality. Five virtuosi concerts, each as strong in its artistry as the other, are announced in the prospectus, and if the enthusiasm continues—as now seems evident—this season will surely be one of marked success.

The opening concert will be Geraldine Farrar and Edmond Clément, the French tenor of the Opéra Comique, with Frank La Forge, pianist. The Imperial Russian Court Balalaika Orchestra, with M. Andreeff as conductor, will be the one novelty in this concert course. The Boston Symphony Orchestra comes in February, when the famous Indianapolis boy violinist, Eddy Brown, will appear as soloist. Jan Kubelik, the Bohemian violinist, will be heard in recital with Ludwig Schwab, pianist, on February 28. Alessandro Bonci, the greatest of bel canto tenors, will be the soloist at the closing concert in March.

In the announcement of the seventh season of the People's Concert Association appear the following attractions, to be held in Tomilson's Hall: On October 16 the Brick Church Quartet, consisting of Agnes Kimball, soprano; Nevada Van der Veer, contralto; Reed Miller, tenor, and Frank Croxton, basso, will give the opening concert. Mrs. Kimball was formerly of this city and has a large following here. November 3 Maud Powell, the violinist, assisted by Arthur Van Eweyk, basso, will be heard in joint recital. One the evening of December 4 Bernice de Pasquali, soprano, of the Metropolitan Opera, will be heard here for the first time. The season closes with a recital by Wilhelm Bachaus, the piano virtuoso.

The first concert of the Musikverein will be a Liszt anniversary program on No-



Ona B. Talbot, the Progressive Indianapolis Manager (on the Right), and Mary L. Traub, Her Secretary, in the Former's Ticket Office

vember 20, at which time the mixed chorus and orchestra, under the direction of Alexander Ernestinoff, and the Juvenile Chorus, under the direction of Ferdinand Schaefer, will co-operate. The soloist for the occasion will be Sigismond Stojowski, the Polish pianist and composer, heard for the first time here. The New Year's eve concert will be of a novel character. The February concert will be of a miscellaneous character, and in April a concert performance of one of the operas will be given, the selection of which has not as yet been made. The Juvenile Chorus, consisting of one hundred voices, is an interesting addition to the Musikverein, which has progressed rapidly and promises to become a definite part of this institution.

The Indianapolis Männerchor season is this year a most interesting one. However, the bright spot in this season is the opening concert November 1, at which time Ludwig Hess, the German tenor, will be heard for the first time here. Other soloists to be heard during the season in connection with the regular Männerchor concerts will be Corinne Rider-Kelsey, soprano; the Flonzaley Quartet and Christine Miller, contralto, who for the past four years has been re-engaged as soloist. The mixed chorus under the direction of Rudolph Heyne has this year been increased in number.

The Indianapolis Matinée Musicale has announced its thirty-fourth season, which will open October 4, the meetings to be held, as usual, twice a month. The artists engaged for the recitals, three of which are given during the year, are Anna Miller Wood, soprano; Ellis Levy, violinist, of St. Louis, formerly of this city, and Marie Shada, pianist. Interesting programs to be given throughout the season will be the Liszt anniversary program, October 18; one devoted to Russian and Polish composers; another to the prize American compositions, modern French and Spanish composers; one to cantata and ensemble music, and one to Bach and Haydn compositions. MARY L. TRAUB.

lar diseuse, has been engaged by Mr. Loëb for a recital some time in November.

The following societies will contribute to the success of the musical season: The Philomele Circle, Jane Foedor-Camoin, director; the Polyhymnia Circle, Theresa Cannon-Buckley, director; the Saturday Morning Club, Victor Despommier, director; the New Orleans Musical Society, George O'Connel, director; the New Orleans Music Teachers' Association, Blanche McCoard, president; the Saturday Music Circle, Mrs. Mark Kaiser, president, which has engaged the celebrated Flonzaley Quartet for a concert on March 4; the Deutscher Männer Gesang Verein of New Orleans, Conrad Bopp, president, Joseph Engel, director; Harugari Männer Society, William Mollenkamp, president, Gottlob S. Seybold, director; New Orleans Liederkranz, Joseph Ehrhard, president, Prof. Drueding, director; Turn Verein of New Orleans, F. Landsee, president, Joseph Engel, director; and the New Orleans Quartet Club, Otto Walther, president, Joseph Engel, director.

dent, Joseph Engel, director.

The Beethoven Quartet, Henri Wehrmann, director, will give its usual annual concert, and the Newcomb School of Music will present its best pupils in a series of interesting programs. This school, under the direction of Leon Ryder Maxwell, is doing a splendid work. Walter Goldstein, of this city, is the latest addition to the faculty of this institution, and his selection as professor of piano and theory is a happy one, as Mr. Goldstein possesses scholarship, and, what is as important, ability to impart his knowledge. His studies were conducted here, in New York City and in Europe.

A new club recently organized is the Southern Choral Club, which is the outgrowth of the Lawrence Club of last year. Robert Lawrence, the well-known baritone, will be the musical director. The objects of the club are: To make this city more musical; to musically benefit its members; and, as far as possible, to support American music and American artists. The club will be governed by twelve directors, including the officers, who are: Mrs. R. H. Hackett, president; Mrs. Flournoy Johnston, secretary; Catherine Meggett, treasurer; Robert Lawrence, musical director; Mary V. Moloney, accompanist; Mrs. J. J. Lowry, historian. The other directors are: Mrs. J. B. Bassich, Mrs. George Sims, Mrs. Harry McL. Wood, Edna Boswell, Clara Wood, Bertha Fickessen. The club will

Engaged for Providence "Messiah"

rollment is expected to be one hundred.

begin rehearsals very shortly and the en-

For the "Messiah" performance on December 19, at Providence, R. I., negotiations have just been closed by Walter R. Anderson, the New York manager for the appearance of Grace Kerns, soprano, and Clifford Cairns, basso. The chorus will be that of the Arion society and Dr. Jules Jordan will conduct.

Lhévinne to Play at Peabody Conservatory

Josef Lhévinne has just been engaged to give a piano recital under the auspices of the Peabody Conservatory of Music in Baltimore on Friday, February 9.

FRENCH OPERAS FOR NEW ORLEANS

Layolle's Season Opens on November 14—Prominent Artists to Appear Under Philharmonic Society's Auspices

NEW ORLEANS, Oct. 5.—The French Opera will reopen its doors on November 14 with Halévy's "La Juive" for the début of M. Granier, tenor, and Mme. Beaumont. M. Layolle, the manager of the company, speaks enthusiastically of all his artists, and is especially confident of the powers of Mlle. Korsoff, the light soprano, to delight the patrons. Foremost among the novelties to be presented is Massenet's "Don Quichotte." The Leyland

steamer Canadian has been chartered to convey the company to this city, and it will sail from Cherbourg on October 22.

The Philharmonic Society, whose influence upon the music life of this city is inestimable, will open its series with a joint concert on December 4, when Mme. Berta Morena, soprano of the Metropolitan Opera House, and Albert Spalding, the violinist, will be the offerings. Harold Bauer, who has already twice appeared in

this city, will be the second attraction, on January 24, and the Russian Symphony Orchestra, which made a signal success here last Spring when presented by Harry Brunswick Loëb, will close the series on April 20. The officers of the society are: Harry T. Howard, president; Corinne Mayer, vice president; Harry Brunswick Loëb, secretary-treasurer.

In addition to the distinguished artists whom the Philharmonic Society has contracted for, other noted artists are very likely to be heard under the personal management of Mr. Loëb, if pending negotiations are perfected. These artists will probably be Kathleen Parlow, the young violinist; David Bispham, baritone, and Bonci, tenor. Kitty Cheatham, the popu-



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RECENT PRESS COMMENTS:

Mr. Anthony is a pianist from whom the public has a right to expect true entertainment both in solo and ensemble work. His tone is pure and charming. He has a fluent technique. He can be brilliant without undue labor. He has rhythm and a nice appreciation of the value of phrases.—Philip Hale, Boston Herald.

Mr. Anthony's playing persuades by its refinement, intelligence, sensitiveness and expression, its fineness of touch.—*Boston Transcript*.

His readings are well proportioned and

phrased artistically. He escapes vices of brute force and supine sentimentality common to young pianists. He plays Liszt deliciously.—

Louis Elson, Boston Advertiser.

It is a pleasure to the concert-goer to listen to an artist like Mr. Anthony. He plays with a genuineness of feeling that immediately arrests the attention.—Boston Post.

Mr. Anthony has facile fingers, a fine touch, unaffected manner, and plays with tonal charm and ample variety of dynamic expression.—
H. E. Krehbiel, New York Tribune.

Mr. Anthony evinces the greatest accomplishment in his present performance. It is really musical in feeling and governed by taste and sincerity.—New York Times.

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MUSICAL AMERICA

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New York, October 14, 1911

TO THE READERS OF THIS PAPER

In accordance with custom the publishers and editors of Musical America again present, in the shape of "a special Fall issue," a summary of the proposed activities in the coming musical season in this country.

This summary is more and more regarded with interest and favor by professionals, managers, musical editors, critics and by students, as offering a comprehensive and reliable review of what the United States has come to mean as a land not only of material opportunity and achievement but of culture and artistic appreciation.

Even the general public, interested in music as a pleasant and uplifting form of relaxation, has learned to take an interest in this record of the plans of those workers in the musical field who strive so hard to win its support and approval.

No better evidence of this interest on the part of music-loving people can be afforded than by the everincreasing volume of the announcements made in the issue by managers, artists, teachers and professionals generally, who have found that it is used as a standard authority for reference long after its appearance.

The steady growth of MUSICAL AMERICA from its modest beginning, a growth maintained even during years of panic and business depression, is ample proof that such a publication was needed and met a definite demand for a clean, interesting, able, and, above all, fairminded musical newspaper.

At the outset it was severely handicapped by the general discredit into which musical journalism had fallen, owing to the gross "commercialism" which characterized the majority of the existing musical sheets.

MUSICAL AMERICA had, therefore, to justify its right to live by making good its claim that it would treat all with fairness, never mind whether they contributed to its support or not.

For a long time the financial returns were wholly inadequate, but the conductors of the enterprise never swerved from their announced policies.

Slowly but surely the tide turned, until to-day the venture has won success, a success which is assured because it rests on the respect and good will of the professional world as well as of the public.

To-day Musical America is recognized not alone in

this country but all over Europe, in Canada, in the English colonies, in South America, as "the representative American musical newspaper."

The credit for this is largely due to the ability, honesty and self-sacrificing labors of the young and enthusiastic men and women who compose its editorial and business staff.

This particular issue represents their best efforts.

It can stand on its own merits as a musical newspaper which would appeal for support by the worth of its work alone.

John C. Freund

TRANSFORMATION OF AMERICAN TASTE

The piano score of Debussy's "Saint Sebastien" is now available. It represents the latest important word of the nation which is creating the most striking musical art of the day. Whether or not it will make any great stir in the musical world, whether or not it will prove as great a sensation as "Pelléas and Mélisande," the ease with which America will undoubtedly assimilate this work indicates a change in this nation's attitude to music which is as surprising as it has been rapid.

Our grandfathers, looking on the pages of this new score, would undoubtedly have called the composer mad. The fathers of most of us would do the same. The American nation itself scarcely appreciates the stupendous expansion of the musical sense which it has undergone in the last decade or so. No European nation has experienced so thoroughgoing a transformation. Each European nation has been too busy maintaining or developing its own proper style of music to heed the aggregate achievement of the rest of the world. Music-hungry America, on the other hand, has devoured everything, from Russia and the Scandinavian lands in the North to new France and new Italy in the South.

American composers have been busy, to be sure, developing the musical styles of America, but the attention of the People has still been given to Europe, though without the interference of the mutual national prejudices which obtain across the water. The result is that there has spontaneously grown up at home a catholicity of musical taste which is equaled by no country in the world to-day. And this taste is compounded of the musical tastes of all the musical nations, and is, moreover, practically up to date with respect to the music of each of those nations, thanks to our symphony orchestras, opera, and concert system generally.

This condition is big with significance for the musical future of America. It means not only a greatly increased national capacity for the use and enjoyment of music, but is prophetic of the unprecedented breadth of the future creative musical art of this country.

AMERICA'S MUSIC CLUBS

As he glances through the various forecasts for the coming musical season which fill these pages no observant reader can fail to be impressed at the frequency with which musical clubs are mentioned and at the vital stress which seems to be laid upon their functions in all but the very largest cities. There are Gamut Clubs and Clef Clubs, Dominant Clubs, Chromatic Clubs, clubs whose names fairly exhaust the nomenclature of musical theory; there are Bach Clubs, Schubert Clubs, Beethoven Clubs, Wagner Clubs, Tuesday Morning and Wednesday Afternoon Clubs, and dozens upon dozens of others more or less fantastic of title. No specific form of musical activity is generally designated, for in the majority of instances their aims are They are, primarily, organizations multifarious. founded with the purpose of dispensing music, and do not attempt to limit themselves to one phase of it. Their members are not all executive musicians, perhaps, but all are united in a bond of sympathy and love for the art. Throughout the year they regale themselves with concerts, recitals and lectures without number, and if they do not provide their own spiritual food they hire others to do it for them.

The club of this kind is an essentially American institution. There is nothing quite like it anywhere else. It is indigenous to the soil and its nature and methods of procedure are determined by the character of the locality in which it is founded. There is often a tendency among those who live in cities like New York, Boston or Chicago, where there is a plethora of musical entertainment, to smile superciliously at the doings of these musical clubs, so seemingly naïve and ingenuous at long range. There is no reason for this contemptuous arrogance. The truth of the matter is that the musical club is one of the most potent factors for artistic uplift in the country.

The reader will further have noticed that at most of

the concerts given under the auspices of these bodies some artist or organization of greater or lesser distinction is sure to appear. The greatest pianists, singers, violinists, trios, quartets, and so on, that are heard by hypercritical New York audiences are sooner or later facing the members of these music clubs of the East, West, North or South and generally offering programs of quite as high a degree of excellence as they did in New York or Boston.

The music club supplies the artistic needs of the country as does nothing else. But it does more than that. It places the artist in the presence of an audience far different from that which he encounters in more "cultured" centers of civilization. It is not merely to be amused and entertained that these good people have summoned him, but quite as much to be uplifted, broadened and educated. Weeks and months sometimes do these folks spend in the study of some particular musical topic. A noted pianist, let us say, is scheduled to play before them during the season. His program is secured in advance. It contains a certain fugue, a certain sonata, a nocturne, a Hungarian rhapsody-and whatnot. So the prospective auditors embark straightway on an exhaustive study of the characteristics of a fugue, of sonata form; of the compositions of Chopin, the life of Liszt, etc., etc., and finally come into the presence of the great artist prepared to absorb infinitely more than ever does an audience in a

The performer is in the truest sense now an educator. He enjoys at last the ineffable gratification of communing directly with the intellect and emotions of his hearers undisturbed by the sense that his efforts are coldly being subjected to a critical vivisection process; or that, on the other hand, he is being considered only in the light of a useful thing for whiling away the tedium of one or two unoccupied hours.

But the full significance of America's music clubs far transcends the possibility of exhaustive comment in so brief a space. Full realization of it does not exist among such as have not in some way been brought into contact with their accomplishments.

PERSONALITIES



Rear Elevation of Two Eminent Pianists

Although their faces do not show, thousands of music devotees will identify in this unique snapshot Leopold Godowsky and Myrtle Elvyn, the Chicago pianist. It alled that Godowsky was located for some time in Chicago before he went to Germany to gain fame and fortune. The snapshot was made at his Summer home in Austria, where Miss Elvyn visited him recently.

Ropps-Ashley Ropps, the young Western bass-baritone, who has won so much success in company with Mme. Nordica, is beginning his Eastern experience in an unconventional way. He was summoned last week to serve as a juror on the Grand Jury for a period of two weeks.

Schindler-Kurt Schindler, the conductor of the MacDowell chorus, is a musical archæologist. He has recently resurrected and rescored the "Coffee Cantata" of Bach.

Gilbert-Extremes meet in the creative efforts of Harry M. Gilbert, the accompanist and composer. Last year he wrote a song which won favor when sung in comic opera by Lulu Glaser. This year he has written a violin sonata which will be played by Maud Powell.

De Coppet-E. J. de Coppet, the organizer and supporter of the Flonzaley Quartet, gives a number of musicales at his New York residence every year. They are chamber music affairs, but only two quartets-one classic and one modern-are played. After the concert a collation is served, the waiters being the Flonzaleys themselves. These servants do not exact tips. Mr. de Coppet furthermore keeps a register, in which all the guests inscribe their names. Over seven hundred have done so thus far.

Lagen-Marc Lagen, the New York manager of musical artists, has been entertaining his father, John Lagen, at his home in this city. It is the elder Mr. Lagen's first visit to New York, and his son, though busily engaged in looking out for the interests of his artists, has left no stone unturned to make his father's introduction to the metropolis as enjoyable as possible.

Progress of Music Reflected in Attitude of Newspapers

By PIERRE V. R. KEY

[Written for Musical America by the Music Editor of the New York World]

THERE was a time when practically every city under a half million sent the police reporter to write an account of an important concert. Frequently the person assigned to "cover" the musical affair exhausted the supply of adjectives in the dictionary in endeavoring to ascend to critical heights and to impress the readers with the event.

One Western city, musically progressive,



-Photo Mishkin.
Pierre V. R. Key

morning after two well known pianists had given a concert on the previous evening to read an account in the leading paper written by the expert on boxing. This young man had devoted half a column to a technically pugilistic account of the rendition of a classic duet, and in concluding he called the musical 'bout" a draw.

During the last few years, however, the former tendency to treat musical matters and musicians carelessly, or to pass them by utterly, has disappeared. Nearly every newspaper in cities of two hundred and fifty thousand population and more has a competent music editor able to discriminate with commendable judgment between the musically good and bad. Many cities one-fifth as large have publications equally satisfying

equally satisfying.

The result is that instead of meaning-less, over-written reviews which previously

obtained, intelligent music lovers are now provided with interesting articles that are written with discretion and dignity. Further evidence of the awakening of editorial discernment to the increased demands of the public for information as to what is going on in the world of music may be observed in the number of newspapers that are turning seriously in this direction, and to the devotion of additional space to this branch of the arts.

Of the two thousand daily newspapers published in the United States and Canada, nearly five hundred give a column or more every week during the season to music. Each year finds a generous number going more fully into musical matters, and publishing accounts of happenings in New York, Berlin, London, Paris, Vienna and other conspicuous music centers.

Editorial discretion, with a sensitive finger ever on the pulse of the public, has discovered that people who pay \$15,000,000 in a season of thirty-five weeks to listen to opera, oratorio, miscellaneous concerts and recitals are worthy of news consideration. Many daily newspapers in cities of only moderate size carry a weekly account of musical events that are not purely local.

Some editors have come to a changed attitude toward music somewhat against their natural inclination. A few still prefer to give a quarter of a column to some dog-fight rather than a paragraph announcing the proposed production of a new opera. But it takes time to effect betterments, and this one is by no means the exception proving the rule.

Statistics indicate, however, that in another five years no newspaper with metropolitan tendencies will be complete without its music department, handled by some one who has a knowledge of the subject and is in close touch with the progress of musical events. And this condition of affairs is being brought about by public opinion which, as always, is the fundamental force swaying the American press.

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NEW YORK

French the Most Promising School of To-Day in Music

By CARL POHLIG

[Conductor Philadelphia Symphony Orchestra] N response to the wishes of MUSICAL

AMERICA I can only say that a busy conductor has, as a rule, very little time for expressing views, and my views are expressed in my programs, the standpoint so revealed, I believe, being a recognition of the needs of universality. We should respect all schools and utilize the best in all, and, as one surveys the various schools of to-day, not the least interesting being the American, there

are tendencies and develop-ments which reflect the national and racial traits and which afford the conductor material for most ividly con rasted program. If programs be narrowed too much to either the older periods or to certain national groups, the result is monotony. The endeavor should be to represent all



Carl Pohilg

the vital periods and bring out that which is vital in all the schools of to-day, for while music has a universal grammar, things that charm are those local variations which give the peculiar individual touch to works of talent and genius.

The most promising school of to-day is the French school. The music of the French has always been marked by taste and artistry and there is no question that the group of orchestral composers who seem to center around Debussy reflects a very striking and spirited development of art along original and beautiful lines. The Russian school, which occupies so large a part of attention in our programs (and justly so for the great works of its best known masters) seems to have fallen to-day into a sort of stagnation so far as new works go. The Slavic impulse and the strong cry of nationalism, which stimulated a large group of composers, does not seem

to be marked by results at present among the younger Russian composers. So far as Germany goes, except in the case of Strauss, no very remarkable work is being done; the leading composers are working along serious, thoughtful, scholarly and musicianly lines. They are making a great endeavor to fill the old forms with new ideas, but the resultant originality is not very great. They do not apparently look far over the frontiers, and the stimulus which comes from understanding what is being achieved elsewhere through appreciation of the culture of others is wanting. This tends toward a monotony in the music thus created, since the ideas are kept within too narrow bounds. In England the musical development is signalized largely by Elgar, a serious musician in whom symphonic music, so far as England goes, has culminated. This movement is interesting to musicians who are familiar with the history of music in England, even if the development is not necessarily popular. As for America, the musical appreciation

here has reached an extraordinary state of cultivation. Everywhere there is interest in music of the highest class, and Americans are fortunate in that, without prejudice, they can interest themselves and enjoy the music not only of all periods, but of all nationalities. This extraordinary musical appreciation which ranges through all classes of music is naturally reacting on the creative ability of American musicians. and I should say that the situation for American composers is the period of Springtime-the most beautiful of the year. The nation is young, energetic, and all the influences are conspiring to bring about a school of composers who will reflect the national spirit. In Europe one cannot but feel that it is the Autumn and the nations there are enjoying the fruits of centuries of prepared culture. Here things are more impulsive, and it is the impulse of Spring, stimulating and inspiring, from which is possible, with technical everything ability, which is easily becoming a common possession.

Carl Pohlig.

SERIOUS MUSIC PREFERRED AT PARK CONCERTS

CURIOUS to know if the Central Park concert audiences really did prefer programs in which serious compositions by Wagner, Berlioz, Wieniawski, Tschaikowsky, Beethoven, Chopin and other composers figured, or if it was a case of Hobson's choice, a representative of the New York Sun hunted up the orchestra leader and put the question. Mr. Kaltenborn showed some amusement as he gave out certain points calculated to give his questioner a surprise. Said he:

"I give my audience what the majority wants. How do I know what the majority want? By the hundreds of letters I get every week asking me to play this, that and the other composition at my next concert.

"These begin pouring in as soon as the concert dates and the names of the orchestras engaged to play are printed in the newspapers, and they are an infallible indication of the taste of that part of the public for whose pleasure the concerts are primarily planned. When addresses are given I acknowledge every letter and whenever I can I comply with the writers' requests.

"More than half the letters are not signed and nine-tenths are evidently from very plain people, some of whom live at a distance from New York and are willing to go to a good deal of trouble and some expense to listen to good music. A few letters of this sort would not count high, but several hundreds do count tremendously. They show conclusively the public taste, also that Central Park audiences are from a musical standpoint highly intelligent.

"I was asked the other day how playing to such an audience affected me. 'Did I find it warm or cold?' a lady wanted to know. 'It inspires me to do my best,' I answered, and she knew enough about musicians to understand what that meant.

"My great perplexity is to know how to include all the selections asked for, or a small percentage even, without making the programs too serious to please a certain proportion of the listeners whose taste also must be considered."

Many nationalities are represented by the letters sent to Mr. Kaltenborn. A German wrote on a shabby bit of foolscap:

"There are so many pieces that we poor people never get a chance to hear anywhere else but in the park. Perhaps you will oblige me by picking out a few from the list I send." The list included compositions of Wagner, Grieg, Chopin and Beethoven.

"Will you have the great kindness," a woman wrote, in queerly spelled English, "in playing soon Schumann's 'Träumerei.'"

Rubinstein's "Kammenoi Ostrow" was requested by a resident of a congested East Side section. An old man wrote "Thank you for playing 'The Skaters,' by Waldteufel. I heard it played in 1863 by the Constabulary Band of Dublin, and never since till yesterday in the Central

"Like ragtime? Anything approaching it hardly gets a handclap at the Central Park concerts," says Mr. Kaltenborn.

Portland, Ore., Wants an Orchestra Far Advanced

[From the New York Evening Post]

Portland, Ore., just now the fastestgrowing and most prosperous city on the Pacific Coast, has been casting envious eyes on Seattle, San Francisco and Los Angeles because of their permanent orchestras, and now proposes to have one of its own. It was at first suggested that several members of the orchestra should alternate as conductors; but that foolish idea was soon abandoned. It is more important to have a great conductor than a great orchestra, just as it is more important to have a good pianist than a good piano. A city so wealthy and aristocratic as Portland ought to be able to secure one of the leading conductors in the countrya man, for instance, like Franz X. Arens or Frank Van der Stucken, both of whom were among the pioneers in breaking ground for American music and musicians.

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"Miss Davis played with good tone and a very fluent technique. Of her

first group she was happiest in the Brahms Intermezzo, which she played very beautifully, with a keen insight into the peculiar character of the music and an unusual play of imagination."—Boston Transcript.

"Miss Davis' solos were greatly enjoyed. She has a sympathetic touch and she plays with ease and grace."—Boston Advertiser.

"Miss Davis was delightful throughout the evening. Her modest, unassuming manner is decidedly pleasing—and that coupled with the ease grace and

ing manner is decidedly pleasing—and that, coupled with the ease, grace and finish of her playing, makes it ever a treat to watch and listen to her."—Boston

"Miss Davis showed a polished technique and an especially brilliant and beautiful touch."—Boston Times.

"Miss Davis puts into her work an intense personality, which is more than interesting—it is compelling. There was evidenced a care in preparation, a true sense of proportion, keen judgment in the use of the pedals, unusual ability in bringing the melody to the front and an intelligence and catholicity of interpretation which can never fail in delighting her hearers."—Chicago Music

'Miss Davis shared honors with the other artists and her work showed artistic temperament, feeling, and poetic insight as well as technical knowledge.' -Knoxville (Tenn.) Sentinel.

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Portland (Me.) Sunday Times.

Miss Smith's recital was given before a large and warmly enthusiastic audience. Her work was of general excellence and she made a distinct impression by it. She has a soprano of wide range and assured power. The tones in the higher register are free and firm and possess color and vibrant resonance. Miss Smith's enunciation is especially to be commended, notably in the German and English songs, and clear enunciation is a matter of prime importance in vocalization too often neglected by singers of all grades. In her well-selected program, she was able to show her range of technique and versatility of interpretation. The group of German songs was rendered with fine expression and in the Godard song and the aria from "L'Enfant Prodigue," Miss Smith's voice rang out in sonorous power.

Her voice is of lovely quality, clear as crystal in the upper register and delightfully even and smooth throughout its range. It is thoroughly under control and leaves a most satisfying impression of power kept in reserve, exceedingly pleasing to an audience whose interest and curiosity is thus aroused and stimulated.

Portland, Maine

Address: 458 Cumberland Avenue,

Portland, Maine

GOOD THINGS EARLY IN LOUISVILLE

And Late, Too, if Strength of the Opening Attractions Is Criterion— Philharmonic Orchestra, String Quartet and Choral Clubs All Have Ambitious Plans

LOUISVILLE, Oct. 7.-If the standard of Louisville music for the Fall and Winter of 1911-12 is to be gauged by the opening attractions we shall have a most attractive season. As this is not a festival year the work of the various singing societies will not be directed toward that event and the work will of necessity be more varied and general. The great artistic success of the Spring festival and the praise bestowed upon the chorus by Walter Damrosch have had a tendency to center interest in choral singing, with the result that new and valuable voices are being attracted to the choral bodies, while the old members are filled with an enthusiasm they rarely, if ever, felt before.

The season will open formally at the Schubert Masonic Theater on the evening of October 16 with the appearance of three world-renowned artists—Geraldine Farrar, Edmond Clément and Frank La Forge. They come under the local direction of Mrs. Ona B. Talbot, of Indianapolis, who proposes bringing other attractions to Louisville in the course of the Winter. Mrs. Talbot is the Western representative of the following attractions: The Boston Symphony Orchestra, the Imperial Russian Court Balalaika Orchestra, Jan Kubelik and Alessandro Bonci, all of which attractions she will probably present in concert at the Schubert Masonic Theater. C. A. Ellis, the general manager of these organizations, will make a Western tour in their interest some time in the early Fall.

Orchestral and Chamber Music

The Philharmonic Orchestra, of sixty players, under the bâton of the veteran Karl Schmidt, will give five, and perhaps six, concerts during the season. The programs given by Mr. Schmidt will follow the lines usually adopted by symphony orchestras and adhere largely to the standard works of the great composers, although an

occasional concert, notably in the Spring season, will take on a lighter tone. Director Schmidt's body of players has labored together under his leadership for so many years that there is an ease and a unanimity about their work that are delightful.

As soloists Mr. Schmidt has at his command all of the artists of this vicinity. The first public concert will take place in November or early December.

The Louisville String Quartet and Quintet Club will give its usual artistic chamber concerts at the auditorium of the Woman's Club. They will be monthly affairs and will number six. The personnel of the club is as follows: Mrs. J. E. Whitney, piano; Charles Letzler, first violin; Mrs. Alinda Wunderlich Rudolf, second violin; Victor Rudolf, viola, and Karl Schmidt, 'cello. The club has reached a high standard of excellence in the four years of its existence. The works to be given this season are:

Quintets: Arthur Foote, op. 38, in A minor; E. Wolf Ferrari, op. 26, in D flat; Shubert, op. 114, in A major; Schumann, op. 46, andante and variations for two pianos (piano arrangement by Karl Schmidt); A. Arensky, op. 51, in D major; Tschaikowsky, op. 50. String Quartets: Arensky, op. 11 and up; Grieg, op. 27, G Minor; Tschaikowsky, op. 22, F Major; Beethoven, op. 18, No. 2; Mozart, op. 387; Haydn, op. 64, No. 5.

Karl Schmidt has also in his charge the choir of St. John's Evangelical Church, which he has brought up to a standard of excellence that will enable him to give in splendid fashion for a Christmas service Mendelssohn's "Christus." About the first of the year he will bring out for the first time in this part of the country Saint-Saëns's "The Deluge," rehearsals for which have been in progress for some time.

Choral Organizations

The Choral Club, made up of forty soloists from the various churches of Louisville and New Albany, will give at least two concerts during the Winter, and also a service on the occasion of the opening of the new Christian Church now in course of erection. For this service Beethoven's entire Mass in C will be given. It is the desire of the club's director, Clement Stapleford, to introduce at one or more of these choral services the impressive antiphonal singing that proved so effective on a previous occasion. A secular evening concert, to be given later in the season, will offer a program made up entirely of the work of the Russian and Finnish composers.

The Musical Club and erstwhile Festival Chorus, under the guidance of Anthony Molengraft, is busily engaged with rehearsals for the annual "Messiah" performance at Christmas time. This body of singers





Karl Schmidt, Director Caroline Bourgard, Su-Fhilharmonic Orchestra, Louisville Schools

will in all probability give a Spring concert also, but plans for this are not ready for publication. The club numbers about seventy-five voices. Mrs. Molengraft is the piano accompanist.

Frederick Cowles, organist and choir director of the mixed chorus of Calvary Episcopal Church, is arranging for a series of oratorio services during the Winter, to embrace Brahms's "Song of Destiny," Molique's "Abraham" and Gounod's "Redemption," with three others to be decided upon later.

Ernest Arthur Simon, organist and director of the large boy choir of Christ Church Cathedral, is in London for the purpose of hearing and studying the work of the great English cathedral choirs. The choir of Christ Church is one of the largest and best of its kind in the Middle West. Mr. Simons will return in October. Great

things are expected of the quartet choir of the First Christian Church, made up as it is of four of the finest voices in Louisville and vicinity. The choir consists of Mrs. Douglas Webb, soprano; Mrs. Robert McCord, contralto; Wilbert Embs, tenor; John Peterson, bass; Fannie Bolling Carter, organist.

Public School Music

One of the most important factors in the musical life of a community is, of course, its public school music. In the case of Louisville this is in the hands of a most efficient instructor, Caroline Bourgard, who was so successful in training the children for the difficult choruses of "The Children's Crusade," presented at the festival last Spring, that she was the subject of public praise from Walter Damrosch and was presented with a very handsome loving cup by the Festival Association. In addition to her public school work Miss Bourgard is secretary of the music section of the Kentucky Educational Association and will continue to urge the making of the study of music a required subject in the schools of the State of Kentucky. The uplift of Sunday school music is also an important factor in the busy life of Miss Bourgard.

Three years ago Miss Bourgard organized the Louisville music teachers into an association for better and more harmonious work, and since that time much good has resulted from the union. The officers are: Clement Stapleford, president; Mrs. Emily Davidson, vice-president, and Mrs. Katherine Whipple Dobbs, chairman of the

press committee.

The Liederkranz Singing Society will give three concerts this Winter, singing mixed choruses, male choruses and choruses for women's voices. The first concert will take place October 26, and will serve to

introduce Alma Beck, a Cincinnati contralto, as soloist. Miss Beck, who is still a student in the Cincinnati College, is said to have a most beautiful voice, and her Louisville début is awaited with interest. The Liederkrantz Society is directed by Anthony Molengraft, and Mrs. Molengraft is its pianist.

HARVEY PEAKE.

Detroit to Hear Arthur Shattuck

Arthur Shattuck, the pianist, has been engaged by the Detroit Orchestral Society as soloist with the New York Symphony Orchestra, Walter Damrosch conductor, for the concert of February 17.



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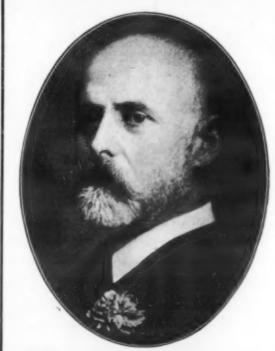
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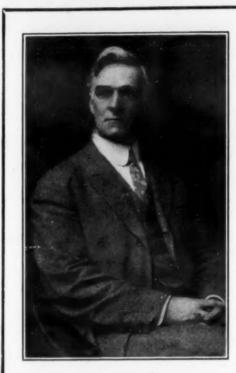


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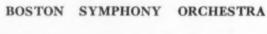
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brought out.—Milton (Mass.) Record.

Throughout Miss Thornton played with exquisite taste and feeling. She is a brilliant, finished performer and is worthy of a place among the foremost American planists.—Charlottesville, Va., The Progress.

Miss Thornton with her utterly unaffected manner and perfect poise, exhibited an exquisite accuracy of touch, a definite certainty of herself, and a beauty of tone and expression that won her audience after the first few measures of her first number.—Richmond (Va.)

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W. L. Hubbard in the Chicago Daily Tribune-"Christine Miller was the contralto and again impressed as the best contralto now in the oratorio field in America. Not only is her voice one of rarest loveliness, but she has brains, and they are such scarce things nowadays! She sang superbly yesterday and the audience rightfully received her with acclaim."

LILLIAN SHERWOOD-NEWKIRK

BEAUTIFUL tone quality is, when all is said, the first requisite for a successful singer. The impression seems to be, among many, that singing is an unnatural thing, when, as a matter of fact, it should be as easy to sing as to speak. This, of course, has back of it the knowledge of how to sing; to perhaps express it more exactly, a socalled natural singer, one who has gone far in his chosen profession, sings naturally, because he knows how, and thus it seems natural. The true foundation of the vocal art (which endures) is correct breathing, and one who gains this knowledge, who studies body (and mental) poise, the correct placement of the voice to produce free, open, high resonant tone, and who. mentally, constantly keeps before him this idea, will sing well, given even a voice of not especial beauty, at the outset. If a voice does not become by proper, persistent work a thing of beauty, then, indeed, the study of voice has been a failure. When a singer has mastered the expanding and relaxing (by absolute control) of the diaphragm muscles and freed the throat from all pressure, the voice will stand many years' strain of the hardest work, and still remain fresh, for when the body bears the effort of singing, that most important essential to good singing, an open free throat, will be maintained. This is maintained. Tired, uncertain, unsteady voices go to vocal teachers constantly, and to throat specialists as well, but no throat specialist can heal a throat which is being strained every day by wrong singing. Only through correct "method" socalled (which is indeed simply correct singing) can a throat grow strong again, and a teacher who understands its need will free the throat from all strain; he is the physician indeed. Aside from the scientific side of voice culture, a teacher of the voice must recognize the pure, perfectly produced individual tone and the need of every voice he trains and have an ear so sensitized that a good or bad tone can be distinguished at once (and its need). Too much is said of methods, and too many are taught and not enough thought given to the natural tone basis.



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Some Newspaper Comments

Lillian Sherwood-Newkirk sang the prayer from "Tannhäuser" at St. Paul's Chapel, Columbia University, last evening with noble voice and much dramatic style.

Mrs. Newkirk is a born teacher and to-day stands among the best teachers of beautiful tone production that we have in New York.

Mrs. Newkirk's pupils disclose most unusually beautiful vocalization, one especially commendable attribute. that of clear and distinct enunciation, being especially noticeable.

Mme. Lillian Sherwood-Newkirk is known throughout the country as a brilliant artist, both in concert and oratorio, and her lovely voice was listened to with great enjoyment. The whole effect of the number was most dramatic, and proved a fitting close to the program.

An Appreciative Letter From a Pupil

Artesia, New Mexico.

Dear Mme. Newkirk:-

Since I have gotten back I have been so helped by my Summer's work with you that I feel on a firm footing for my Winter's work. Your teaching makes plain so many difficulties; such lucid, practical ideas, so well taught, cannot fail to be of remarkable assistance. All my friends here have congratulated me, and I have sung a number of times already since I returned. With love,-MABELLE WELTON.



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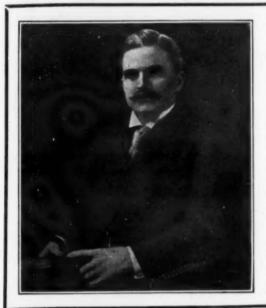
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CHORAL CONCERTS WILL FIGURE LARGELY IN BUFFALO'S PROGRAM

Ten Local Singing Organizations to Give Two or More Performances Each During Season—Farrar and Clement Will Be First of Many Visiting Stars-Ball-Goold Quartet to Furnish Chamber Music

BUFFALO, N. Y., Oct. 9.—Buffalo is fast taking rank as a musical center of some importance. While increase in the population of the city may be regarded as a factor to its musical growth, it is more directly traceable to the public spirit and liberality of certain men who have always been staunch supporters of worthy musical

Hobart Weed and Robert Heussler have for many years been interested in musical affairs, and through their enterprise and



Prominent Factors in Buffalo Music-Left to Right: Margaret Adsit Barrell, Contralto; Mai Davis Smith, Local Manager, and Mrs. Ralph Hillman

devotion to music Buffalo has, on frequent occasions in the past, when musical enthusiasm was lukewarm, had the adthusiasm was lukewarm, had the advantage of hearing some fine artists. William H. Daniels, H. Tracy Balcom, Willis Chapin, Dr. Roswell Park, Frank Hamlin, George K. Birge, Edward Michael, Hans Schmidt, Walter P. Cooke, S. M. Clement, Dudley M. Irwin, Edmund Hayes, R. B. Adam, J. N. Adam, John W. Robinson, Joseph B. Dudley, Louis L. Babcock, Henry Von Berge, John W. Robinson,

ary 9, when the New York Philharmonic Orchestra, under the direction of its new leader, Josef Stransky, and with Josef Lhévinne, pianist, as soloist, will appear. At the fourth concert, January 30, the Boston Symphony Orchestra, Max Fiedler, conductor, will present a Wagner program; at the fifth Vladimir de Pachmann will be the attraction, and at the sixth and last of the series the Boston Symphony Orchestra will play, with Alwin Schroeder, 'cellist, as assisting soloist.

Among the numerous choral organizations in Buffalo there are ten which will give public concerts during the season. The Buffalo Orpheus Society, male voices, Julius Lange, director, will give its first concert in Convention Hall, Monday evening, December 11. The soloist will be Florence Hinkle, soprano. An interesting number which the chorus will sing at this concert will be a setting by Director Lange of Handel's "Largo." The second Orpheus concert will be given in Convention Hall Monday evening, March 7, and will enlist the services of Ludwig Hess, tenor, for his first appearance in Buffalo. The chief choral work to be sung will be Friedrich Hegar's "Totenvolk," which will then have its first hearing here. At the third Orpheus concert, in May, excerpts from Director Lange's "Requiem" will be sung. A string orchestra of local musicians will assist at each of these concerts.

Under the joint auspices of the Twentieth Century and Chromatic Clubs a series of three subscription concerts will be given. In January, at the first concert, the Flonzaley Quartet will play. George Hamlin, tenor, will be the artist at the second concert, in February, and Katharine Goodson, pianist, has been engaged for the last of the series to be given in March. These concerts will take place in the auditorium of the Twentieth Century Club.

The Guido Chorus, male voices, Seth Clark, director, will give three concerts in Convention Hall during the season. The first will be given the evening of December 14, and the soloist will be Arthur Hart-



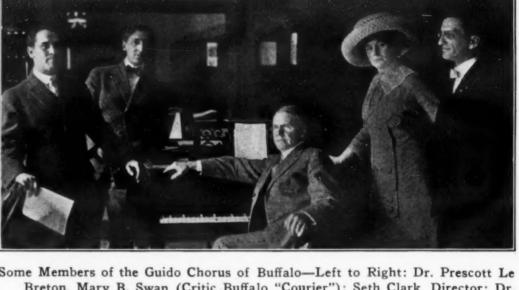
Ball Goold Quartet, of Buffalo, on Its Way to Rehearsal, with Mme. Marianne Blaauw, Piano Soloist. From Left to Right: Mr. Saxer, Mr. Ball, Mme. Blaauw and the Goold Brothers

George B. Matthews was an especially strong factor in the work.

The music teachers' convention, held here last June, and which was brought to Buffalo as a result of the enterprise of Amy Graham, did much to stimulate public interest in music in general.

The first concert of the present season, at which Geraldine Farrar and Edmond Clément will appear in a joint song recital, assisted by Frank La Forge, pianist, will be given Monday, October 9, under the local management of Mrs. Mai Davis Smith. Mrs. Smith will, on this occasion, inaugurate a series of six subscription concerts, for which the sale of season tickets assures audiences that will fill Convention Hall. The second concert will be given Thursday evening, November 30, and Mme. Schumann-Heink will be the soloist. The third takes place Thursday evening, JanuNight." The second concert will be given on February 21, when one of the selections will be Walter Damrosch's choral setting of his familiar "Danny Deever." The third and last concert will be given on April 25. The soloist will be Caroline Hudson Alexander, soprano, and the chief choral number will be Paul Bliss's "The Red Man's Death Chant," to be given its first local hearing on this occasion. Another novelty will be Offenbach's "Beautiful Night," set for male chorus.

The Sängerbund Chorus, male voices, Dr. Carl Winning, conductor, announces two concerts for the season; the first, in Convention Hall, November 27, with Mrs. Beatrice Fine, dramatic soprano, and Alfred Fahlbusch, violinist, soloists. Compositions by Dr. Winning will be prominent attractions. Mrs. Fine will sing a group of his songs and Mr. Fahlbusch will



Some Members of the Guido Chorus of Buffalo-Left to Right: Dr. Prescott Le Breton, Mary B. Swan (Critic Buffalo "Courier"); Seth Clark, Director; Dr. Fred Busch and Dr. Oscar Frankenstein

play two of his compositions. The second concert will be given in Convention Hall, April 15. This program will be devoted largely to Wagnerian selections.

The annual Spring music festival will be given, as heretofore, under the auspices of the Philharmonic Chorus, Andrew Webster, director. Three concerts will be given in Convention Hall on the evenings of April 29, 30 and May 1. Mme. Schu-mann-Heink, Alessandro Bonci and the Thomas Orchestra have already been engaged for the festival. The first evening's concert will be devoted to miscellaneous works; on the second evening Beethoven's Ninth Symphony will be given, and the third concert will be devoted to operatic

The Clef Club, Alfred Jury, director, announces two concerts, the first to be given in Convention Hall, November 16, with Reginald Werrenrath, baritone, solo-



Some of the Rubinstein Club Members, Buffalo-Left to Right: Ada M. Gates, President; Mrs. Chartres, Mrs. Watkins. Mrs. Gilbert Brown Rathfon, Director, and Belle Gates

ist, for his first appearance in Buffalo. The choral compositions of two local musicians will be sung at this concert,-a setting of Tennyson's "Bugle Song," for women's voices, by Mary M. Howard, and William Kaffenberger's setting of Julia Ward Howe's "Battle Hymn of the Republic, for mixed voices. The second concert will be given in Convention Hall in March, when Gounod's "Gallia" will be sung, as well as the prayer and chorus from "Lohengrin." Gertrude Rennyson, dramatic soprano, will be the soloist.

The Chromatic Club, Margaret Gaylord Newton, president, has engaged Mme. Marianne Blaauw, pianist, for two afternoon concerts to be given at the Twentieth Century Club in December. Mme. Blaauw will have the cooperation of the Ball-Goold Quartet at these concerts. Quartets by George Schumann and Saint-Saëns and a quintet by the young Finnish composer, Furuhjelm, will be among the works to be played. The Ball-Goold Quartet will give a series of seven concerts at the Twentieth Century Club, November 20, December 11, January 8, February 5, February 26, March 11 and March 25. The programs will be devoted to the older classics. Mme. Blaauw, pianist, will assist at two of these concerts.

The Rubinstein Club, women's voices, is

Buffalo's youngest choral society, but its growth during the three years of its existence has been steady and pronounced. Ada M. Gates, the president, and Mrs. Gilbert Brown Rathfon, the musical director, have been indefatigable workers. The club will give seven concerts during the season, the first at the Twentieth Century Club, October 22, in honor of the Franz Liszt cen-



Standing: Mrs. Margaret Gaylord Newton, President Chromatic Club, Buffalo. Sitting: Mrs. Hubert Chester, Prominent in Buffalo Music Circles; Mr. Newton at the Wheel

tennial. The entire program will be devoted to Liszt's compositions. Mme. Marianne Blaauw and Mrs. Eva Oncken will play the "Concert Pathetique" and the club will sing three choruses. Two in-formal morning concerts will be given by the club in October and March and four evening concerts in December, January,

February and May.

The Harugari Frohsine Chorus, male voices, Otto Wick, conductor, will give its first concert in Convention Hall, November 20, the two large choral numbers to be "Das Lied," from "Deutscher Rhein," by Robert Laugs, and "Der Steuermann's Lied," from "Der Fliegende Holländer." The second concert will be given in May. A string orchestra of local musicians will assist at both concerts.

The Westminster Choral Society, mixed voices, Angelo M. Reed, director, will give a concert in February in the hall of the new Westminster Settlement House. "The Messiah" will be sung. The solo parts will be taken by local artists. The Gounod Choral Club, mixed voices.

William J. Sheehan, conductor, will give two concerts during the season, the first in February, and the second in May.

The Common Council has again made an appropriation for the free organ concerts which will be given each Sunday afternoon in Convention Hall, beginning the last Sunday in October and continuing until May 1. The solo work will be done largely local singers, and William J. Gomph will again be the official accompanist.

The Mendelssohn Choir of Toronto, Dr. A. S. Vogt, conductor, will give a concert in Convention Hall, February 26. Albert Spalding is booked for a concert November 13.

Florence Ralph, a young Buffalo pianist and a former pupil of Evelyn Choate, has just returned from Munich, where she has studied for a year with Jan Sikesz. Miss Ralph will give a recital in the Twentieth Century Club Hall, October 24. Margaret Adsit Barrell, contralto, will spend part of October giving concerts in the Middle West. William S. Waith, organist of the First Presbyterian Church, will give a series of lectures during the season on 'French Enunciation for Singers." Miles Goldberg, of the Daily Commercial, is working over some original compositions. Mr. Goldberg has already composed the music of a light opera.

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OPERA MILWAUKEE'S CHIEF INTEREST

Season of Four Performances by Chicago Company Eagerly Anticipated—Important Concerts Scheduled for Local
Choruses and Visiting Artists

MILWAUKEE, Wis., Oct. 7.—With a grand opera season of four performances and a splendid line of concerts, recitals and lesser musical events already scheduled and more in sight, the 1911-1912 musical season in Milwaukee should prove to be stronger even than that of 1909, when all efforts in this direction were outdone.

The grand opera season, naturally, demands first interest and the concessions made to Milwaukee give the city high rank, operatically considered, among the largest cities of the country. It will be the second season of metropolitan grand opera in Milwaukee, a series of three performances having been given last season. The first season was not an entire financial success, but the support accorded the promoters was very much better than anticipated.

The local management of the grand opera season will again be in the hands of Mrs. Clara Bowen Shepard, Milwaukee's leading impresario, to whose efforts must be credited a large share of the success of the first season. At the outset Mrs. Shepard has enforced a change that will be appreciated by all. It is the abandonment of the Auditorium for grand opera and the selection of the Pabst Theater, the house best adapted to opera in the city. This change will necessitate an increase in the prices of the best seats from \$5 to \$7, because the Pabst seating capacity is but 1,664 and the divided main arena of the Auditorium gave seating capacity of 2,500 or more. The big convention hall would have been used again, but the management found it impossible to

make the changes in the stage that were imperative for grand opera production. The acoustics, too, were not as good as they might be

The first opera will be given on Friday evening, December 8; the second on December 29; the third on January 5 and the last on January 19. These dates are distributed much more advantageously than last year, when two of the three operas were given almost on the eves of Christmas and New Year.

The much-appreciated policy of allowing grand opera patrons to suggest the operas to be given is introduced this year, and the wishes of the public will be adhered to as closely as possible. The entire répertoire of the Chicago-Philadelphia Opera Company has been submitted to patrons, who will be allowed to express their choices in sending season subscriptions. The suggestion is made by the management that one opera in each language be selected, for instance, "Carmen," in French; "Aida," in Italian; "Tristan und Isolde," in German, and "Natoma," in English. Judging by the selections made thus far—which also indicates early interest—there is a wide divergence in the preferences. Especially in the English répertoire of two, "Natoma" and "Hänsel und Gretel," is the vote close. Mrs. Shepard is responsible for the maintaint of the m

Mrs. Shepard is responsible for the majority of the good things in the musical line to be offered to Milwaukeeans during the coming season. She will usher in her fifth consecutive season in Milwaukee musical and dramatic management on October 20, presenting at the Pabst Theater Geraldine Farrar and Edmond Clément, as-

sisted by Frank La Forge. Jan Kubelik will give a violin recital under Mrs. Shepard's direction at the Pabst Theater, November 3, and on November 14 Mikail Mordkin and his Imperial Russian ballet, with Julia Siedlowa, will appear. Harold Bauer will give a matinée on November 19 and the series will be ended by Josef Lhèvinne on January 18.

Luise von Aken, soprano, has chosen Milwaukee, her native city, in which to make her American début.

The choral season will be up to the usual standard, both of the leading choral societies, A Capella (German) and Arion (English having mapped out excellent programs). The Arions will be early in the field, the first concert being scheduled for October 24 in the Auditorium. Alma Gluck, prima donna, and Gertrude C. Bates, violinist, will be soloists. The second concert is set for February 15, with Christine Miller, contralto, and the Pearl Brice trio, consisting of Pearl Brice, violin; Winogene Hewitt, piano, and Grace Hill, 'cellist. The greatest of Arion events will be third concert, on May 7, when S. Coleridge-Taylor's "Endymion's Dream" will be presented here for the first time. H. Evan Williams and Ora M. Fletcher have been engaged as so-

loists. The direction will again be in the hands of Professor Daniel Protheroe.

Professor William Boeppler's A Capella choir will open the season on November 27 at the Pabst, with a variegated program, in which Liszt's 100th birthday anniversary will be commemorated in an appropriate manner. The instrumental numbers for this concert will be by Sarah Suttel, Chicago's musical prodigy.

A Capella's most ambitious offering this season will be Handel's "Samson," given in conjunction with Mr. Boeppler's Chicago Singverein. A Capella gained renown last season by presenting Handel's "The Messiah" in the German text for the first time in America. The Milwaukeeans will sing "Samson" with the Singverein at Chicago on Sunday, April 7, and in Milwaukee on April 14. William Heinrich, the blind tenor from Boston, and Frederic Martin, of New York, will be the chief soloists. The third concert will be given on May 7.

third concert will be given on May 7.

There are prospects that the New York Philharmonic Society, under the bâton of Josef Stransky, will come to Milwaukee on its Western tour in January. The Flonzaley Quartet is expected back, although chamber music seems to be in its decline in Milwaukee.

M. N. S.



John H. Densmore

Successful Songs

- "THE LAMB"—(William Blake)
- "MEMORY"—(Arthur Symons)
- "THE TIME I'VE LOST IN WOOING"
 —(Thomas Moore)
- "LAUGHING SONG"-(William Blake)
- "APRIL"—(William Watson)
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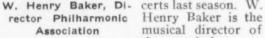
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GOOD ORCHESTRA MUSIC FOR RICHMOND

Philharmonic Association to Supply It in Series of Six Concerts— Local Talent to Be Encouraged-Another and Bigger May Festival Assured by Wednesday Club

RICHMOND, VA., Oct. 5.—Not very many years ago Richmond was a home of grand opera—in the days of Caroline Ritchens, Mrs. Seguin, Castle and Campbell-and the population was then, as now, very appreciative of good music in no matter what form. In those same good old days there existeed an organization known as the Mozart Association, composed of the best vocal and instrumental talent of the

city, and by a series of changes, revivals, etc., this association is again flourishing under the present name of the Richmond Philharmonic Association. For this year the association has prepared a program that bids fair to surpass all its former efforts, the officers having been encouraged to make ambitious plans by the enormous attendance at the con-W. Henry Baker, Di- certs last season. W.



musical director of the association. "Our aim, as you know, is the develop-ment of amateur talent of any sort in our city," said the director recently to MUSICAL AMERICA's representative. "On each of our programs will be some standard classic, one symphony or overture and, in addition, popular music of the highest type, that will educate and delight the masses. Local

singers and instrumentalists will be given a hearing at every concert, and the introduction of new works, as far as lies within reason, will be a feature.

"The public here is not yet prepared to support a full-fledged professional orchestra. What we are going to do is to try to educate the public, as stated before, so that better works and performers will be demanded each year. Six concerts will be given this year, instead of the four of last season, but for the same price.

Beethoven's First Symphony, Saint-Saëns's "Danse Macabre," Mendelssohn's "Midsummer Night's Dream," Schubert's B Minor Symphony and songs and other works by Gounod, Raff, Chopin, Humperdinck, Meyerbeer, Chaminade, Mozart and Schumann will be given by the Philharmonic Association during the series beginning Thursday, October 26, and on Thursdays, December 7, February 8, March 21, April 25 and May 23. The executive committee in charge is composed of E. A. Hoen, honorary president; Dr. William J. Cowarden, president; Dr. J. M. Whitfield, vice-president, and James Whittet, secretary and treasurer.

Of no less interest comes the announcement from President J. G. Corley of the Wednesday Club as to its plans for the annual festival in May.

"Our festival will be given the first week in May, and we will almost certainly engage the entire Metropolitan Opera Orchestra,' says Mr. Corley. "We shall also have a pick of the Metropolitan artists. Mme. Gluck will be re-engaged; that has been decided on. Immediately following the selection of a director we shall map out the works to be undertaken this year. Our subscriptions so far have been most gratifying and amount at this time to more in dollars and cents than our total subscription of last year. We hope to increase the chorus and want at least 400

These plans of the Philharmonic Association and the Wednesday Club indicate how Richmond's love of music has grown in the last few years. There was a time not long ago when the latter club could afford only concert singers and a small orchestra. Yet last season's venture, with such sterling artists as Mme. Gluck, Pasquale Amato, Herbert Witherspoon, Riccardo Martin and a nucleus of the Metropolitan Orchestra drew enormous audiences and was in every way a splendid

Manager Leo Wise, of the Academy, announces that he has booked Savage's production of "The Girl of the Golden West" for November 27. It is also said

that the Aborn company will be heard in grand opera répertoire here, and Mr. Wise will put on a great many light operas of the "Chocolate Soldier" type.

In addition to all this, which promises to make it a great musical year in Richmond, Manager Radcliffe will open the season with the first of his concert series by the Marine Band on Monday, September 25, to be followed by Frank Croxton's Quartet, a Kelsey-Cunningham recital, the Commonwealth Male Quartet and Mme. Jeanne Jomelli. There is hardly any one to whom



Dr. Wm. J. Cowardin, J. G. Corley, President Pres. Philharmonic Wednesday Club Association of Richmond

Richmond owes as much as to this energetic manager. While living in the city he was untiring in his efforts to give our musicians the best talent obtainable at popular prices, and since moving to Washington he has continued to supply the city's grow-me musical appetite. G. W. J. ing musical appetite.

Metropolitan's Norwegian Soprano Here

Inga Orner, the Norwegian soprano of the Metropolitan Opera Company, arrived in New York October 4 on the Oscar II, of the Scandinavian line. Last Summer she sang in Norway and at Covent Garden. She has been singing in opera for six years and is the mistress of forty rôles.

Otto Lohse, the Cologne conductor, who was claimed by both the Leipsic Municipal Opera and the Brussels Monnaie for this season, has gone to Brussels, where he began his duties at the opening performance of "Louise.

E. G. HOOD'S CHORUSES

New England Societies Make Their Plans for Season's Concerts

NASHUA, N. H., Oct. 7.-The board of management of the Nashua, N. H., Oratorio Society, E. G. Hood director, held its annual meeting Wednesday evening, September 27 and made arrangements for the season's work for 1911-12 as follows: There will be the usual mid-Winter concert January 26, when Verdi's "Manzoni Requiem" will be given with Mrs. Grace Bonner Williams, soprano; Adelaide Griggs, contralto; Charles F. Hackett, tenor, and Clarence H. Wilson, bass, with the Boston Festival Orchestra.

The eleventh annual Nashua music festival will be held in May, when the customary three concerts, two evenings and one matinée, will be given, when the choral works will be Mendelssohn's "Hymn of Praise," Grieg's "Olaf Trygvason," Coleridge-Taylor's "Hiawatha's Wedding Feast" and Rossini's "Stabat Mater."
The Lawrence, Mass., Choral Society, of

which Mr. Hood has just been elected director, will give two concerts, when "The Messiah' and "The Creation" will be sung. The former will be given at Christmastide and "The Creation" in the Spring. The Boston Festival Orchestra will play at all the concerts.

The Lowell, Mass., Choral Society and the Peterborough, N. H., MacDowell Club, of which Mr. Hood is director, have not completed arrangements.

Lyle D. Andrews Hammerstein's Treas-

Lyle D. Andrews sailed on the Mauretania for London on Wednesday of last week to become the treasurer of Oscar Hammerstein's new London Opera House. Mr. Andrews was formerly treasurer of the Manhattan Opera House and had expected to manage "Naughty Marietta" this season. His wife, who for some time was the manager of Mendelssohn Hall, will remain in America for the present.

The opera most frequently sung in Paris last year was Nougouès "Quo Vadis?" which had ninety-three performances.

Max Reger's opus 110, No. 2, a five-part motet entitled "O Lord, Rebuke Me Not in Thy Wrath," is about to be published.

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- 1. La Vision de Ma Mère (A Vision of My
- Mother). Op. 17. Air Religieux. Op. 18.
- Romance. Op. 19.
 Spinning Wheel. Op. 20.
 Witches' Dance. Op. 21.
 Scène Elégiaque. Op. 22.

A CYCLE OF EIGHT SONGS

Roses and Cypresses

- (Rosen und Cypressen)
 (German and English Text.)
 Poems by Ferdinand Ewald Toennies.
 Music by HANS KRONOLD.
 Roses (Rosen). High Voice, D Major; Low
- Voice, B Flat Major.

 Thine (Dein). High Voice, A Major; Low
- Voice, E Major. Night (Meernacht). High Voice, A Flat Ma-
- jor; Low Voice, E Flat Major.

- A Song You Sang (Dein Lied). High Voice, D Major; Low Voice, A Major.

 A Vision (Kirchhofgang). High Voice, A Flat Major; Low Voice, E Flat Major.

 May Eternal (Ewiger Mai). High Voice, E Flat Major; Low Voice, B Flat Major.

 Lost Love (An eine Verlorene). High Voice, E Flat Major; Low Voice, B Flat Major.

 Sphing. High Voice, E Major; Low Voice, C.
- Sphinx. High Voice, F Major; Low Voice, C



Also Op. 24, The Soul of Love. Words by Daisy Vail. Todesbraut. The Bride of Death. Liebchens Augen. My Sweeheart's Eyes. Dornen. Thorns.

Abendlied. Evening Song Um Meines Liebchens Winterhut. Sweetheart's Winter Hat. Von Stamme Asra. Asra.

Liebchen ging Schlafen. Sweetheart's a-Slumber. Im Fruehling. In Spring.
An Eine Maedchenknospe. Girlhood. Lied im Herbst. Autumn Song. Am Kamin. By the Fireside.

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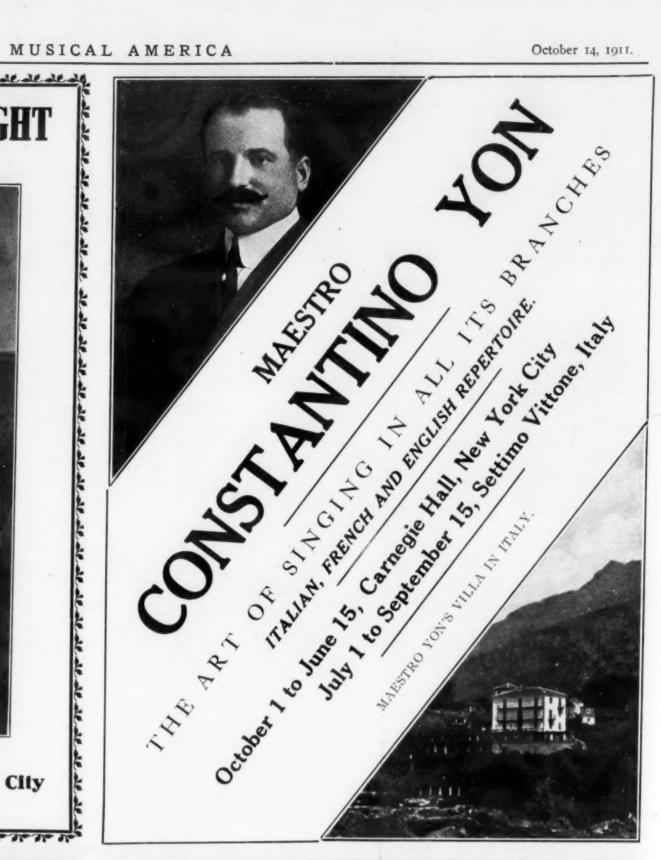
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RECENT NOTICES:

Mme. Rihm sang an air by Handel Mme. Rihm sang an air by Handel and the "Harfenmädchenlied" by Saar in a superb manner. This artist possesses a wonderful soprano voice, her high tones especially being of a pure, silvery quality. Still more to her credit, however, was her artistic and thoughtful interpretation. — "N. Y. Revue." Revue

Revue."

Mme. Rihm sang as solos "Meine Liebe ist Grün," by Brahms; "Ständchen," by Strauss, and Bruch's magnificent air, "Ave Maria Königin," which latter she sang with great warmth and dramatic expression; also her röle in "Schön Ellen" was an excellent performance which gave evidence of splendid training and very serious study. Mme. Rihm is the fortunate possessor of a superb and flexible soprano voice, she sings with understanding and phrases beautifully. She earned stormy applause.—
"N. Y. Staats Zeitung."

"N. Y. Staats Zeitung."

Mme. Theresa Rihm, from Brooklyn, proved to be one of the best singers which we have ever heard in concerts given by singing societies. Her voice is of great brilliancy and warmth, her interpretation is intelligent and her art of singing leaves nothing to be desired.—"The New World," Philadelphia.

Mme. Rihm has a well-trained and sweet soprano voice of a rich and sympathetic color, and her interpretation of her songs and the Bruch aria with orchestra showed fine artistic temperament. She was honored with several recalls.—"Brooklyn Daily Eagle."

Mme. Theresa Rihm scored a tri-umph in the rendition of her songs and received an enthusiastic ova-tion.—"New Brunswick (N. J.) News."

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BROOKLYN OPERA AND ORCHESTRA CALENDAR WILL BE WELL FILLED

Metropolitan to Give Its First Performance of Season at Academy of Music—Philharmonic and Damrosch Concerts—Brooklyn Institute's Rich Program

THE first gun in this season's operatic fusillade in all of Greater New York will be fired in Brooklyn, when the Metropolitan Opera forces open at the Academy of Music on Saturday evening, November 11, two days in advance of the season's opening on Broadway. The initial offering will be "Madama Butterfly," with Geraldine Farrar in the title rôle, supported by Messrs. Martin and Scotti. The following Tuesday evening, the 14th, will bring the Chicago-Philadelphia company in "Thais." This will be the only appearance of Dippel's stars in Brooklyn during the season.

All in all the operatic prospect for Brooklyn is considerably brighter than in any previous season. The unsurpassed subscription sale on Broadway will not only bring many Brooklynites to the Academy who have heretofore satiated their operatic appetites at the sign of the bejeweled horseshoe, but will probably force many Manhattanites to risk the perils of the submerged tube and try the fare which the Metropolitan forces will serve up to the Brooklyn natives.

Seventeen operatic performances are announced for the season, continuing up to March 19, with a bill on Tuesday or Saturday of each week. Of the year's novelties Brooklyn is promised her full quota, which will include "Mona," the prize opera of Horatio Parker, Wolf-Ferrari's "Le Donne Curiose," Moussorgski's "Boris Godounow" and Thuille's "Lobetanz."

Wealth of Orchestral Music

In the field of orchestral concerts Brooklyn will be especially fortunate, with an even more varied list than last year. The Sunday afternoon series of the Philharmonic Society will be continued under Stransky, in spite of misguided opposition on the part of some Puritanical citizens. The list of soloists announced by Manager Charlton includes Zimbalist at the opening concert on November 19; Harold Bauer, Frances Alda, Ernest Hutcheson and Mme. Nordica. The remaining dates are December 3, January 28, February 11 and March 3.

The old Philharmonic Society of Brooklyn, which afforded concerts of symphonic music in Brooklyn as long ago as the early years of Theodore Thomas's activity in the Greater City, still offers its five concerts during the season, again presenting, as in recent years, Max Fiedler and the Boston Symphony. These concerts will be on Friday evenings, in the opera house of the Academy of Music, with Mme. Schumann-Heink as the soloist on the opening night, November 10; with Kathleen Parlow, on December 8; Josef Hofmann, January 12;

Bessie Bell Collier, February 23, and Louise Homer, March 22.

Now that the Philharmonic Society of New York has broken the ice, so to speak, during the two seasons just passed, in the way of "desecrating" the Sabbath day by the uplifting influence of music in its highest form the Institute will make another trial in this direction with four Sunday afternoon concerts by the New York Symphony Society under Walter Damrosch. The dates selected are November 26, December 17, January 14 and February 25.

The Saturday afternoon concerts for young people will also be continued as heretofore with five programs by the same orchestra. The first four programs, on November 11, December 2, January 13 and February 3, will be devoted to classic German, French, modern Scandinavian and British, and Russian and Bohemian composers, respectively, while the closing program, on March 9, will, according to custom, be made up of excerpts from the Wagner music-dramas and will be given without a soloist.

A new feature of more than passing interest to Brooklyn will be the appearance of the Theodore Thomas Orchestra under Frederick Stock on Wednesday evening, December 13. This will be the first appearance of this body of men since the year 1903, when they appeared in the old Academy on Montague street under Theodore Thomas's bâton with Mme. Nordica as the soloist.

To Observe Liszt Centennial

The one hundredth anniversary of the birth of Franz Liszt will be appropriately celebrated by a centennial festival concert in the Academy of Music on the evening of December 21, at which a number of the master's representative works will be given under the direction of Arthur Claassen with the Brooklyn Arion Society and assisting artists. Another choral concert of note will be given on the evening of February 28 by the Mendelssohn Choir of Toronto.

It is doubtful if any city in the country is served with such a varied musical menu under one management as is afforded by the Brooklyn Institute auspices, and music is only one of the many lines of educational work which are conducted under the patronage of this endowed institution. song recitals there will be Corinne Rider-Kelsey and Claude Cunningham in a joint program on Thursday evening, October 12; David Bispham, Thursday evening, October 26; Slezak, January 18; Bonci, February 1; Schumann-Heink, March 28; and a postponed recital by Louise Homer on April 18, previously announced for November. Kubelik will be presented on October 18 and Kathleen Parlow will give her only recital in Brooklyn this season on the evening of February 15, although she is booked for a joint appearance with Ernesto Consolo on April 11. Edouard Dethier and Carolyn Beebe are booked for April 25.

The list of pianists is not completed yet, but Josef Hofmann is scheduled for January 25 and a series of three recitals by Arthur Whiting will take place May 7, 14 and 21.

Of chamber music concerts there are announced two series. The Kneisels will play on Thursday evenings, November 2, November 29, January 4, February 8 and March 14, with Edith Thompson, Ernesto Consolo, Willem Willeke, Mrs. Thomas Tapper and Alexander Rihm as the assisting artists. The Philharmonic Trio will offer its third annual series, this season increased to six concerts. The first appearance is announced for November 18.

The Silent Memorial Organ

The magnificent memorial pipe organ in the music hall will receive barely more than incidental use, so far as any plans have so far materialized, to the everlasting shame of all concerned and in spite of eloquent protests from all sides. The organ was the one which was used at the Jamestown Exposition and was presented to the people of Brooklyn by the Frothingham estate.

Of lectures and lecture-recitals there will be a continuous procession throughout the season. The series already begun by Carl Figue on "Six Operas That Have Shaped Musical History" will be followed in turn by another of five on the "Elements of Musical Composition," from a popular viewpoint, to be given by Daniel Gregory Mason. Thomas Whitney Surette follows wits six Monday evenings devoted to "The Beethoven Sonatas," covering two each evening, and with Mme. Elfrieda Stoffregen playing the movements under discus-"English Folk Songs and Folk Lore" will be explored in six lecture-recitals in February and March by A. Foxton Ferguson, an English baritone, while Schumann, Franck, Grieg, Chopin, Liszt and Mac-Dowell have an apportionment of one each, with Arthur Rowe Pollock and G. C. Ashton Jonson in three lectures each.

G. Dexter Richardson, of the firm of Kuester & Richardson, who has for some years been in charge of the majority of Brooklyn society and charity affairs, will bring the Balalaika Imperial Russian Orchestra and David Bispham to Brooklyn for prominent charity organizations and will announce other attractions for similar purposes later.

The Brooklyn Church Chorus of two thousand voices, drawn from the choirs and congregations of Brooklyn churches, will be managed this season by Mr. Richardson and will have its first appearance at the Twenty-third Regiment Armory on December 9. The Volpe Symphony Orchestra will be heard with the chorus and Marcus Kellerman, the baritone, and Maude Klotz, the Brooklyn soprano, will be among the soloists.

The very novel experiment successfully inaugurated by Mr. Richardson for the Brooklyn Teachers' Association, consisting of a series of popular-priced concerts

in the new Kismet Temple, Brooklyn's largest available building, will be continued this year and Mr. Richardson announces Kitty Cheatham, Marcus Kellerman, Maude Klotz, Mme. Norelli, Paul Kéfer, Francis Rogers, John Finnegan, Mme. Tollefsen and Carl H. Tollefsen among the artists who will be heard in the series beginning November 3.

The Choral Clubs

The concerts of the Apollo Club, the male chorus organized by Dudley Buck, are among the chief events of the season. The present director, John Hyatt Brewer, has not yet decided upon any of the works to be presented or the soloists that will be engaged. The concerts will be given on Tuesday evening, December 7, and Thursday evenings, February 6 and April 16.

The Woodman Choral Club, a woman's chorus, organized and directed by R. Huntington Woodman, will give two concerts in the Academy in January and April. The Chaminade Club is another woman's chorus which has been very successful.

The United Singers of Brooklyn, who won the first prize at the last National Singing Festival at Madison Square Garden two years ago, will again enter into competition when the Festival takes place at Philadelphia next Summer. Carl Fiqué, who has been the musical director for the last eight years, has selected "Ossian," by Beschnitt, as the pièce de résistance. The thirty-five societies constituting the United Singers will begin rehearsals early in November.

The Brooklyn Quartet Club, also directed by Carl Fiqué, will give a concert on November 15 at Prospect Hall. There will be several numbers for both the male chorus and the women's chorus, to be given with the assistance of Katherine Noack-Fiqué, soprano, and an orchestra.

Chester Beebe plans a festival with his children's chorus of 300 voices and some song cycle programs with his solo quartet. The string quartet of William Grafing King will remain with the same personnel as last year and will participate in many local musical events, along with Mrs. Edith Milligan-King, pianist. A word should be said concerning the Hoadley Orchestra, which is another society now in its twenty-fifth year, with a membership of more than fifty men, meeting regularly on Tuesday nights throughout the season.

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N. Y. Press—A winsome and appealing Butterfly was Miss De Phillippe, and one whose voice rose gladly to the severest tests imposed on it by the composer. Miss de Phillippe is particularly to be congratulated on her clarity of elocution.
N.Y. Sun—She sang earnestly and tunefully and was attractive to look at.

The flower duet in the second act was especially pleasing.

N. Y. World—She disclosed a plenitude of voice and an art that were

highly commendable.

N. Y. Post—She sang well, was a pleasing picture and capably portrayed the woes of the deserted Japanese maiden. She was especially effective in the flower duet.

PHILADELPHIA:

Record—Miss de Phillippe won a high reputation for her impersonation and her singing in the Savage production, and that reputation was strengthened by her vocalization and her acting last evening. She has a clear and limpid dramatic soprano voice which she uses to best advantage.

Item—The title part was in the hands of Dora de Phillippe, who gave an impressive impersonation of the touching rôle that grasped the sympathies of the audience from the beginning and held them spellbound to the tragic end. Her voice is as clear as a bell and unusually sweet and is held under admirable control, varying from the most delicate pianissimo to forte without seeming effort or sacrifice of purity of tone.

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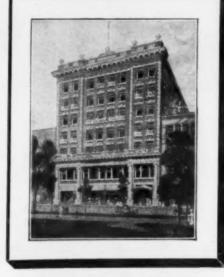


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HAROLD HENRY American Pianist TOPEKA CAPITAL. His breadth of tone, his masterful technic, his precision and his apparent abandon bespeak his musicianship. DAILY NEWS, GRAND RAPIDS. Harold Henry gave one of the most scholarly piano recitals heard in this city for some time. While the technique is one of the most noticeable of Mr. Henry's accomplishments, he showed a musical temperament and breadth, with great intellectuality. CHICAGO EXAMINER. He has virility and aplomb and a technic which made his rendition of the Cesar Franck, the Alkan and the Tausig numbers the high points of his recital. Particularly must be mentioned with praise his brilliant performance of the choral and fugue of his opening number, and also the technical finish of the scherzo in the Beethoven sonata. CHICAGO RECORD - HERALD. He put brilliancy into a performance of Tausig's paraphrase of a value by Strauss, but there was more musical interest in Sindying's "Melodie" and in the same composer's "Rhapsodie Guerriere." And Mr. Henry showed his appreciation of the pieces by playing them with enthysisam and with a finer and more poetic quality of

He put brilliancy into a performance of Tausig's paraphrase of a value by Strause, but there was more musical interest in Sinding's "Melodie" and in the same composer's "Rhapsodie Guerriere." And Mr. Henry showed his appreciation of the pieces by playing them with enthusiasm and with a finer and more poetic quality of style. In Grieg's nocturne, too, he set forth an imaginative reading that was not a little charming to the ear.

KANSAS CITY STAR.

Mr. Henry is a planist of fine attainments. He has great technical facility and is distinctly musical in appreciation and taste, never striving for effect by an artificial means.

LEAVENWORTH TIMES.

Mr. Henry is one of the youngest of the leading planists of the West; has all the qualifications to become a world-famous artist. He has technic and power galore, but it is in the finer moods that he excels.

CHICAGO INTER-OCEAN.

HIVAGO INTER-OCEAN.

His program proclaimed him an artist of broad interests and a keen observer of modern music. It sought to emphasize those tendencies and those composers that are given little or no recognition. The Cesar Franck "Choral, Prelude and Fugue" opened the program, and the fugue served to display Mr. Henry's thorough schooling in the intricate demands of contrapuntal art. The sonata was delivered with force and conviction.

THE DAILY NEWS, DENVER, COL.

The masterful way in which Harold Henry gave a program representing all schools and styles of planoforte literature proved to local critics that the Eastern comments—strong in their praise of the American planist—are not exaggerated. The fine musicianship of Mr. Henry was shown forcibly in the tremendous "Wild Hunt" of Liszt, and in the calm, poetical intermezzo of Brahms, with equal power.

QUEBEC (CANADA) CHRONICLE.

Mr. Henry's playing possesses that peculiar charm which at once impresses the hearer with the fact that he is listening to an artist, and a complete surrender to the beauty of his musicianly accomplishments quickly follows. It was a program to test the merits of any artist, so extensive in range and variety was it, and it speaks well for his musical perception and endowment and his wonderful technique that in every number he was heard with pleasing effect. He has tonal fullness with the nicest of shading and expression, fire and brilliancy when needed, and a scholarly conception of all that he undertakes.

DAILY JOURNAL, DAYTON. O.

Mr. Henry won not only the sympathy of the audience, but the warmest appreciation. He offered a program of many noveities, compositions not often found on any program. His technic is marvelous and his interpretation artistic. The enthusiasm which his playing evoked was unbounded and he had to respond many times, even after his last number.

W. L. HUBBARD, CHICAGO DAILY TRIBUNE, JAN. 27, 1907.

The technic in ciarity, brilliancy and variety places Mr. Henry among the best equipped players in this direction the city possesses. The temperamental gifts have found unfoldment also and there is now a breadth of style, a virility and a general bigness. The taste, intelligence and musical understanding give value to the interpretation offered.

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MUSIC FINDS HEARTY SUPPORT IN DAYTON

Manager Thiele Engages Celebrities to Visit Ohio City-Local Clubs Active

DAYTON, OHIO, Oct. 7.—A tremendous growth in the appreciation of the best in music is noted here by the general public during the past several seasons, due largely to the enthusiastic enterprise and perseverance of promoters of musical effort despite many sacrifices made and obstacles to overcome. Dayton, in fact, is really awakening to the fact that she must have these big entertainments of music to keep up with the march of progress, and especially to keep in line with her growth as a metropolitan city where education is held in highest esteem.

A. F. Thiele, who has done so much for the musical life of Dayton in the past years, has planned a series of concerts to constitute the second symphony season for Dayton. This series will include three concerts by the Cincinnati Symphony Orchestra, with Mme. Samaroff, pianist, Evan Williams, tenor, and Georgianna Dieffenbach, a young Dayton pianist, as soloists, and two song recitals. The first of these will be held on November 2, when Mme. Mary Hissem De Moss and Sergei Klibansky will be heard in a joint recital. The second recital will be given on December 1 by Mme. Schumann-Heink. The orchestra concerts will be given in Janu-

ary, February and March.

The Mozart Club is branching out in its field of endeavor, and besides the regular series of programs the club will offer this season Theodore Bohlmann in a lecturerecital on Liszt, Mme. Bernice de Pasquali, soprano, in song recital; Boris Hambourg, 'cellist, in recital, and Mrs. Theodore Worcester, pianist, in recital.

The Chaminade Club is planning a specially interesting season and has already begun the musical meetings which are so much a feature of the club year.

J. Louis Shenck, baritone, who has enlisted under the managerial banner of R.

E. Johnston, will give a recital in November in which he will be assisted by Mrs. Anna Lawrence, harpist, of Chicago, and Archie Mumma, as accompanist.

The local teachers are as busy as they can be and not in many seasons has studio work begun so early as this season, showing a marked increase in the interest and study of music.

The Albert Fishmann Orchestra, which is made up of students and amateur players, has begun its seventh season, and the rehearsals held every Monday evening are well attended. Several concerts will be given this year by this organization.

SCHERZO.

ATLANTIC CTY'S PROGRAM

Three Organizations Preparing Performances for the Season

ATLANTIC CITY, N. J., Oct. 7.-Atlantic City is not always the home of musical frivolity, and the plans which have been made for this Winter show that the average of musical taste here is by no means low. The four-year-old Operatic Society has grown into a powerful and artistic body, and the chorus, which used to number only thirty, now boasts of twice that number of voices. In previous years the Gilbert and Sullivan operas have been given, but it has not yet been definitely decided whether that policy shall again be adhered to or some more ambitious work undertaken.

The Crescendo Club has done much to stimulate musical activity here. Not only have its concerts been most delightful, but the discussions by members of musical topics of the day has been a source of much pleasure. Many of these will be given this Winter, and on February 6 the Mid-Winter concert will take place. Soloists from New York are being engaged.

The Mendelssohn Glee Club, which will probably continue under the direction of John Ingram, expects to work on a broader plan this year than ever before, and though the details of its concerts have not yet been arranged, it is known that they will be given in a more capacious hall than heretofore. L. J. F.

To Sing in "New Life."

Horatio Connell has been engaged for the baritone part of "The New Life," which will be given by the Milwaukee Musik Verein in German, November 20.

BIRMINGHAM ON UPWARD PATH

Symphony Concerts by Three Orchestras and Recitals by World Celebrities on Program This Year-Clubs and Choral Societies Making Encouraging Progress

BIRMINGHAM, ALA., Oct. 5.—The interests of the music-loving public of Birmingham will be in very capable hands the coming season. Three representative men of the community have joined forces to provide the best attractions. They are: William Ryan, of the Daily Age-Herald; J. H. Holcombe, who has managed two of Birmingham's most successful May fes-





J. H. Holcombe, Local Mrs. Truman Aldrich, Manager Planist and Manager

tivals, and the violinist, Oliver Chalifoux, of the College of Musical Art. They will bring the United States Marine Band of Washington here October 20 for two concerts, and also propose to bring three symphony orchestras, the Russian, the Cincinnati and one other to be determined later. It has been decided that the surplus from these concerts shall be turned over to the Music Study Club as a nucleus for the band concerts in the public parks.

Mrs. Truman Aldrich, who gave such a successful series of artist recitals last year, will have on her list for the coming season David Bispham, Rudolph Ganz, Lilla Ormond and Albert Spalding, an array of artists such as Birmingham has never seen before. Contrary to all precedent, Mrs. Aldrich will give her recitals on Sunday

afternoons, that all the men may attend. Mrs. Aldrich appeared as piano soloist witn the Minneapolis Orchestra at Ravinia Park, Chicago, during the last Summer with great success.

The Oratorio Society, under the direction of Mrs. Flournoy Rivers, will give several oratorios this season. Adolphe Dahm-Petersen has been elected director of the Treble Clef Club and will give three complimentary concerts.

Professor Fred L. Grambs, the organist of the Church of the Advent, has supplemented his choir by a string quartet, which will be an innovation in local church circles.

Claude R. Hartzell will give ten organ recitals the coming Winter and his choir from the South Highland Presbyterian Church will assist in giving the following oratorios: "Gallia," "Stabat Mater," "Elijah," "Samson" and the "Redemption." Mr. Hartzell is a pupil of Guilmant.

Among recent arrivals in musical circles are Berte Hutchings, of Charlotte, N. C., now soprano at the Church of the Advent, and Mrs. Cornelia Bent, of Nashville, who will be at the Baptist Church.

The largest body of feminine musicians in the city, the Music Study Club, numbering 280, had its initial performance September 28. On this program two new club members were heard, Mrs. Bent and Mrs. Regina Heineberg Marx, violinist. Mrs. Victor Hanson is president of the club.

The Treble Clef Club, a body of thirty or more women's voices, is the oldest club of this young town. (Birmingham is but thirty-five years old.) Last year Mrs. Alethea Allen Mayes was president; William Gussen, director, and Mrs. Gussen, accompanist. Mr. Dahm-Petersen is now director, as already stated, and Corrie Handley is accompanist.

Frederic Gunster, tenor, of New York, is to make Birmingham his home.

Mrs. T. G. Bush has presented to the new South Side Baptist Church a handsome two manual organ, the organ and church to be dedicated in October. Mrs. Laura Jackson-Davids will be organist.

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Five Kneisel String Quartette Concerts. The Franz Liszt Centennial Concert by the Brooklyn Arion Singing

Society, Mr. Arthur Claassen, Conductor. Concert by the Theodore Thomas Orchestra. Six Concerts by the Philharmonic Trio.

The Following Artists Will Be Heard During the Season

Mme. Schumann-Heink, Mme. Louise Homer, Signor Bonci, Signor Slezak, David Bispham, Josef Hofmann, Jan Kubelik, Zimbalist, Lhévinne, Kathleen Parlow, Mme. Rider Kelsey, Claude Cunningham, Anton Witek, Katharine Goodson, Bessie Bell Collier, William Willeke, Arthur Friedheim, Maurice Kaufman, Alwin Schroeder, Ernesto Consolo, Edith Thompson, Mrs. David Mannes, Eduard Dethier, Mrs. Thomas Tapper, Carolyn Beebe, Alexander Rihm.

Six Lecture Recitals by Thomas Whitney Surette. Five Lecture Recitals by David Gregory Mason. Six Lecture Recitals by A. Foxton Ferguson. Three Lecture Recitals each by G. C. Ashton Jonson, Arthur Whiting, Arthur Rowe Pollock, and Carl Fique. Five Lecture Recitals on the Boston Symphony Concerts, Courses of Instruction in Orchestral Playing Under Arnold Volpe, and in Choral Singing Under Carl G. Schmidt and Wilbur A. Luyster. Choral Concerts.

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the following pupils who deserve special mention: O. Simanovitz, V. Lubalin, Max Frohlich, C. Wenzel, H. von Praag, M. Feinblum, G. Pfleger, H. Bas, Arthur Wilde, Fred. Munzer, and others.

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Mr. Henderson in the New York Sun: "The really significant thing about his recital was his disclosure of a full and splendid comprehension of the true nature of lieder singing. Miles has caught the spirit of the thing. He knows how to interpret Strauss

and Tschaikowsky and Schumann. Scores of singers sing works by such masters but few interpret them. Mr. Miles' entrance into the downtrodden field of song recital is welcome."

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MEMPHIS ORCHESTRA AIMING HIGH

Symphony Association Hopes to Make It Representative Organization of South-Monster Festival Planned for Many Cities-Mrs. Cathey's "All-Star Course"

MEMPHIS, Tenn., Oct. 5.—It can be truly said that from a musical standpoint Memphis has "arrived." The musical managers are recognizing the city as a strategic point which, if secured, leads to the capture of other Southern citadels; and no musical map is complete without the beautifully terraced city on the Mississippi

The "all-star" course conducted by Mrs.

and persistence she has displayed in making her all-star courses a leading event for this and other Southern cities. Jan Kubelik will also appear under Mrs. Cathey's direction and de Pachmann is a

further possibility.

The Memphis Symphony Orchestra Association is rapidly extending its power and influence and the aim is to make the orchestra the representative symphonic body of the Southern States. The association will give three concerts this season, in December, February and April.

Monster Festival Planned

After the close of the symphony season it is the intention to have two concerts by the Memphis Choral Society and to close the season with a Spring festival, given jointly by both organizations, assisted by choruses or musical societies from a number of neighboring cities. Plans are already under way to have choruses from Nashville, Knoxville, Chattanooga, Bir-



Mrs. Benjamin Parker, President Beethoven Club

mingham, Atlanta, Jackson and Greenwood, Miss., come to Memphis for this festival and to participate in a competition with the Memphis Choral Society for prizes to be awarded by the Orchestra Association.

This fine season has been arranged by Augusta Semmes, the manager, who has been untiring in her efforts since Spring, with the co-operation of Leon Hunt, the able president; C. P. J. Mooney the chairman of the financial board, and other prom-

Alma Gluck, the prima donna soprano of the Metropolitan Opera House, will be soloist at the first concert and negotiations are pending with Ludwig Hess, Zimbalist and Cecil Fanning for the others. Albert Spalding, the violinist, and Berta Morena, the Metropolitan Opera contralto, are other

Jacob Bloom, the conductor, has done excellent work. He is a musician in the truest sense of the word and while modest in his conducting has succeeded perfectly in controlling his men. The orchestra is to be increased to a membership of fifty at once. Miss Semmes, while in Chicago recently, made arrangements for bringing a number of fine musicians to Memphis who will add much to the effectiveness of the orchestra. The orchestra has been maintained by a list of patrons and the business heads of the organization have so far met all the expenditures and no debts have been incurred. With the growing demands of the orchestra, however, it will take more money each season to maintain it and efforts are being centered upon an increase in the number of subscribers.

Beethoven Club's Twenty-second Year

The Beethoven Club, Mrs. Benjamin Parker, president, is now entering its twenty-second year. Through its public concerts the club has brought between 110 and 120 artists to this city. Plans are being perfected to bring at least three more this season. Monthly concerts will be given by club members. The musical culture department will take for its Winter work the illustrated analysis of the operas, beginning in December with "The Girl of the Golden West," which will be produced here in December "This will be produced here in December." cember. This will be followed by Wagner's "Ring of the Nibelungen" and the course will close with Horatio Parker's "Mona." The Beethoven Juniors have grown to a membership of nearly one hundred and are a progressive hard-working band.

The Southern Conservatory has added to its faculty Angelo Cortese, harpist, who has returned from two years study at the Paris Conservatoire, and who also studied with Tramonti, first harpist of the Thomas Orchestra. He will be a valuable member of the Memphis Symphony Orchestra. A conservatory quartet has been formed, composed of Angelo Cortese, harp; Mr. Hinckle, violin; Carl Metz, 'cello, and L. W. Pettigrew, double bass. The organizers of the conservatory are Jacob Bloom, George Gerbig, Ernest Hawke and Herman

Mr. and Mrs. Henry Holden Huss will give a recital at Goodwyn Institute the first week in November. Mr. Huss will play one or two movements from his B Major Concerto. Hermine Taenzer will play the second piano.

At the Lyceum Theater the Henry W. Savage Opera Company will present the

"Girl of the Golden West" and in the Spring the Lombardi Opera Company will give a week of Italian opera.

The various choirs are doing good work and will render some of the great masses and oratorio selections this Winter.

On January 8 a William H. Sherwood



Mrs. Jason Walker, of Memphis (Standing), Chairman American Music Department, National Federation of Woman's Clubs; Mme. Bernice de Pasquali and Marguerite Walker

memorial concert will be given. Mrs. To-bery, as president of the National Association, has asked that this date be observed by all the Sherwood organizations. SUSAN B. WALKER.

Distinguished Artists for Syracuse

SYRACUSE, N. Y., Oct. 7.—This bids fair to be an interesting season musically for Syracuse. Under the management of Kathleen King two concerts of musical interest are promised for October—a piano recital given by Vladimir de Pachmann and a joint song-recital by Geraldine Far-rar and Edmond Clément. The Arts' Club has arranged for three recitals to be given by the Longy Club, of Boston; Christine Miller, contralto, and George Hamlin, tenor. The Morning Musical Club has not yet completed its plans, except that Margaret Keyes, soprano, has been engaged for a song recital. LAURA VAN KURAN.

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John A. Cathey is now a permanent institution. Haensel & Jones are wise in their generation and are giving Mrs. Cathey the backing necessary to carry forward such an undertaking. The concerts will all be given at the Lyceum Theater and will assume the following order: October, Carmen Melis; November, Mme. Gerville-Réache; December, Ellison Van Hoose; January, Francis MacMillen; February, Bonci; March, Arthur Shattuck; April, Jeanne Jomelli; May, the Damrosch Orchestra. This is a great series of artists generation and are giving Mrs. Cathey the chestra. This is a great series of artists and Mrs. Cathey is deserving of all the good that can come to her for the courage

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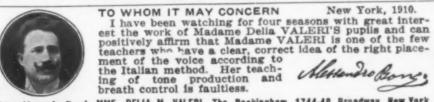
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Mr. Murphy has a fine fresh tenor voice with some exceptionally good high notes, and handles himself artistically.—Providence Daily Journal, Sept. 30, 1911.

"His voice must be counted among the two or three best American tenors of the present time and he sings with a beautiful lyric quality."—Springfield Republican, Sept. 30, 1911.

"Mr. Murphy delivered his music with intelligence and good taste."—
Boston Globe, Sept. 29, 1911.

"This singer studies his text, and, unlike some of his brethren in the concert field, does not seek the emotional thought solely in the pitch and duration of the note. Yesterday Mr. Murphy did not make the mistake of singing the aria as one from an Italian opera. He sang with repose, evenness of sustained tone, and with musical taste. The ringing high note to conclude deserves a line."—Worcester Telegram, Sept. 30, 1911.

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"The Manhattan Ladies' Quartet is gaining an enviable name for its excellent work. * * * elicited the most enthusiastic comments on the beautiful blending of the voices and the finished style of their singing."

THE UTICA "DAILY PRESS":

"The Manhattan Ladies' Quartet was the star attraction in the Utica Maennerchor concert. It is marvellous how beautifully their deep, rich voices blend. The audience was so pleased with their brilliant efforts that they were obliged to respond to many encores.

ST. LOUIS "POST-DISPATCH":

"These ladies have been singing together for some time and the result is purity of tone, beauty of accent, finished phrasing and a wonderful harmonization."

TOLEDO "BLADE":

"Every one of the four singers is an artist, and together they prove themselves great entertainers."



BERLIN "TAGEBLATT" (Berlin):

"The Manhattan Ladies' Quartet deserves a word of special praise. Their work is delightful and was rewarded by the enthusiastic audience with not less than four calls."

"LANDES ZEITUNG" (Weimar):

"The Manhattan Ladies' Quartet was heard in several sweet songs, which were rendered in a perfect manner. It goes without saying that the artists achieved a great success."

"TAGEBLATT" (Bonn):

"The Manhattan Ladies' Quartet was a special feature of the Concert, and the audience was so pleased with the sweet singing of these four accomplished artists that they had to answer to curtain calls time and again."

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MABEL MEADE DAVIS, 2d Soprano

ANNIE LAURIE MacCORKLE, 1st Alto
ANNIE WINKOPP, 2d Alto

FREDERICK HASTINGS

THE DISTINGUISHED BARITONE

PRESS COMMENTS

The World, New York City—Reginald de Koven: Mr. Frederick Hastings, the assisting baritone, has a pleasing voice and style, and sang two groups of songs by Schumann, Schubert, Henschel, etc., with fine effect.

Los Angeles Examiner: Mme. Tetrazzini was assisted by Frederick Hastings. as commanding a baritone as has ever been heard here.

The Province, Vancouver, B. C.: While the interest naturally centered round Mme. Tetrazzini, a marked appreciation was shown Mr. Hastings' two groups of songs. He used his magnificent baritone voice to the utmost advantage, and with excellent dramatic ability. He was a favorite with the audience second only to Tetrazzini herself.

The Telegram, Portland, Ore.: Tetrazzini was assisted by Frederick Hastings, who at times carried the audience away with the same spontaneous impulsiveness that was lavished upon the star herself.

Spokesman-Review, Spokane, Wash: Judging from the reception accorded him the favorite, after the diva last night, was Frederick Hastings, the baritone. He was obliged to respond to two enthusiastic encores.



PRESS COMMENTS

The Times, Kansas City, Mo.: Frederick Hastings pleased so much that he had to give two encores. His voice is rich and full, his style has an engaging frankness, and he puts his whole heart into his singing.

The Bulletin, Philadelphia: Assisting Mme. Tetrazzini was Frederick Hastings, a young baritone with a rich sympathetic voice, who was heard to good advantage in several well-rendered songs.

The Monitor, Boston, Mass.: Mr. Hastings has advanced tremendously since last appearing in Boston. He has more breadth in his splendid voice and is not more fortunate vocally than in a wealth of temperament quite uncommon among American men singers.

The Examiner, San Francisco, Cal.: The fresh musical voice of the young baritone, Mr. Hastings, brought a storm of applause, and as an encore he gave a splendid rendering of the "Lost Chord," a song which has so long been neglected that it came with all the charm of a novelty last night.

Seattle Times: Mr. Hastings has a baritone voice of excellent quality and great power. His intonation and enunciation are perfect and he won two enthusiastic recalls.

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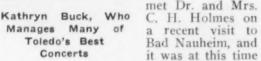
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TOLEDO'S CLUBS AS MUSIC PURVEYORS

Many Leading Artists to Be Taken There by Eurydice, Orpheus and Other Societies—Active Season For Local Orchestra and Music Schools

TOLEDO, O., Oct. 5.—The Eurydice Club, which has done such valiant service in the past in featuring the best in musical art in Toledo, is preparing to con-

tinue the good work during the coming season. A series of concerts of exceptional value will begin with Mme. de Pasquali on No-vember 3. The vember 3. The Cincinnati Orchestra, always a great favorite here, will be the second attraction. Mr. and Mrs. Stokovski, who have been spending the Summer in Munich. met Dr. and Mrs. C. H. Holmes on



Bad Nauheim, and it was at this time that Mr. Stokovski decided to increase the orchestra to a minimum of eighty men, which will be the number when they appear here with the

Eurydice Club. The Kneisel Quartet is the third attraction on the list. This organization has not been heard here in many years. For the closing concert the club has secured for its soloist Mm. Corinne Rider-Kelsey, whom Toledo claims as her own, this being Mme. Kelsey's home before going to New York.

The Orpheus Club, an organization of male singers, will be active again under the direction of Walter E. Ryder. At its first concert, December 6, the club will have Florence Hinkle as soloist. David Bispham will appear at the concert of April 3. The Orpheus Club begins its fourth season's work this Fall.

Kathryn Buck, local impresario, will conduct another of her splendid courses this year. The first to come under her management will be Kubelik, October 25. He will be followed by the Mormon Tabernacle

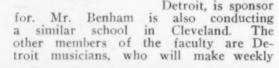
Choir, October 28. The Russian dancers with Mordkin will revisit Toledo again under her management November 23, and another of her attractions is the Balalaika Orchestra

The C Sharp Club, a young women's music study club composed of pupils and friends of the Keith Studios, has arranged to bring Pepito Arriola, the boy pianist,

The Musical Art Society, an organization of men working to further the cause of music in Toledo, has for its officers: Jonathan Ferris Rogers, president; John Emil Ecker, vice-president; John A. Ardner, secretary; Theodore Zbinden, treasurer. Although organized less than a year, this society has already exerted a strong and helpful influencee.

The Music Schools all report a healthy enrollment this Fall and each has a new addition to the faculty. The Conservatory has engaged Walter Bentley Ball, baritone, and formerly of Rochester, N. Y., for its vocal staff. The Columbia School of Music

has chosen as the new head of its piano department Carroll C. McKee, formerly of the Indianapolis and Detroit Conservatories. The Mu-sical College tories. brings to Toledo Rienzie Thomas, vocal instructor, who will also act as musical director of the school. The "Victor Benham School of Music" is the name of the n e w institution that Victor Benham, of the Michigan Conservatory,



Jonathan Ferris Rog-

ers, President Musi-

cal Art Society,

Toledo

visits to Toledo. The American Col-lege of Music, Eusebius Dodge, president, announces an interesting course of instruction. The Columbia School of Music opened September 21 with its annual opening faculty recital. The members of the faculty taking part were Carroll McKee, pianist; Anna Marks, pianist; Herbert Davies, baritone, and Vira Del Hubbard, violinist,

The Toledo Symphony Orchestra, Arthur



Columbia School of Music, Toledo. From Left to Right: Herbert Davies, Vocal Instructor; Carroll C. McKee, Head of Piano Department; Frank E. Percival, Director. Mr. Percival Is Also Local Representative of "Musical America"

Kortheur, director, will begin rehearsals this month. The Toledo Männerchor, Joseph Wylli, director, will start work as soon as Mr. Wylli returns from Europe.

Toledo organists are to give their audiences some choice recitals this year. C. Max Ecker is to give a recital before the musical Art Society this year in addition to his regular concert work. Herbert Foster Sprague, who just returned from London, will continue his monthly recitals at Trinity. Leon F. Idoine, in addition to his work at St. Marks, will dispense organ music to the masses at the Columbia Theater, where they have just installed for him a new \$4,000 organ, and Samuel D. Cush-

ing will be another recitalist.

Jean A. Parre, violinist, and Louise Scheurmann, pianist, are preparing a series of sonata recitals.

Toledo will miss Mr. and Mrs. Merle Mackay Meagley, who will spend the Winter in Chicago, where they have church positions. Mrs. Meagley has a number of engagements as accompanist for Corinne Rider-Kelsey. In addition to her other duties Mrs. Meagley will return to Toledo each week to meet her local pupils.

Among local pianists important events are the recitals of Dr. Theodore Zbinden for October 10 and one to be given by Thomas Rubee Wilson October 24.
Frank E, Percival.

CANON CITY CHORAL MUSIC

Colorado Town Has Prosperous Outlook for Concerts by Local Talent

CANON CITY, Col., Oct. 5.—Choral music will be prominently featured here during the coming Winter. There will be, in the first place, the chorus conducted by C. W. Van Patten, of the First M. E. Church; in the second, the Welsh Mountain Ash Male Choir. Then there are the Canon City Ladies' Quartet and the Canon City Male Quartet, both of which have arranged a series of concerts from November to

The Wednesday Musical Club is this season entering on its seventeenth year. Belonging as it does to the National and State Federation of Musical Clubs, it has exerted a very strong effect on musical events in Canon City. It has been instrumental in securing the engagements of the Bevani Opera Company, the Chaminade Trio and a number of distinguished pianists and singers. This year it is arranging for the appearance of artists from Chicago and New York. Musical lectures will be given during the Winter under its

auspices.

The Y. M. C. A. has secured the services of the Le Brun Opera Company, of which H. Humiston is conductor; also the Midland Jubilee Singers, the Boston Lyric Trio and the Dunbar Strollers Male Quar-ete. L. J. K. F.



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The dates of these performances are so arranged, not to clash with her concert engagements.

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STARS GALORE TO DAZZLE PROVIDENCE

Musical Calendar Crowded with Engagements for Illustrious Visiting
Artists—Local Chorus and Other Clubs Already Active

PROVIDENCE, Oct. 9.—Never before in the history of the city has such an array of illustrious artists been scheduled to appear in Providence as this year.

Albert M. Steinert, of the M. Steinert & Sons Piano Company, will bring Luisa



Mrs. Anne Gilbreth Cross, Director of "The Listeners," and Her Daughter. Carolina

Tetrazzini here for the first time in a concert at Infantry Hall January 16 and John McCormack, the Irish tenor, will sing at the same place on April 10.

For the first musical event of the season, on Friday evening, October 20, Mrs. Lucy H. Miller, treasurer of the Providence Musical Association, will present Mary Garden and her concert company. This will be the first appearance of Miss Garden in Rhode Island. Under the same management, on November 8, the New York Philharmonic Orchestra, with Josef Stransky, the new conductor, will be heard in an all-Wagner program with Mme. Johanna Gadski as soloist. Negotiations are now pending for several other attractions and in all probability they will include Harold Bauer, Ernest Hutcheson, Josef Lhévinne and the Imperial Russian Balalaika Orchestra, W. W. Andreeff, conductor.

Mrs. Miller, Mrs. Anne Gilbreth Cross and Albert Steinert have done a great deal to make Providence one of the leading musical centers of New England, and through their efforts during the last few years Providence audiences have had the pleasure of hearing Mme. Dimitrieff, David Bispham, Felix Fox, Kitty Cheatham, Cecil Fanning, George Harris, Jr., Mme. Sembrich, Schumann-Heink, Nordica and several others of the world's finest artists.

Five Boston Orchestra Concerts

Last year the number of concerts given by the Boston Symphony Orchestra, Max

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Fiedler conductor, was increased to five during the season and this year there will also be given five concerts, the first of which will take place at Infantry Hall on Tuesday evening, October 24. The remainder of the series will be given Tuesday evenings, November 21, January 2, February 13 and April 2. The soloists will be Kathleen Parlow, the celebrated violinist, who will be heard here for the first time; Lilla Ormond, soprano, who sang with the orchestra two seasons ago and created a profound impression; Mme. Schumann-Heink, who appeared here a few seasons ago in concert; Katharine Goodson, the English pianist, and Josef Hofmann, pianist, who played here last season with the orchestra.

Colonel Felix Wendelschaeffer, proprietor of the Providence Opera House, opened the fortieth season of the theater with Fritzi Scheff in "The Duchess" on Monday, September 25, and the week following brought the Aborn Opera Company in "The Bohemian Girl." On October 24 the Imperial Russian Ballet, with Mikail Mordkin, will appear here for a single performance.

Mrs. Lucy H. Miller, treasurer of the Providence Musical Association, has arranged a most interesting and attractive students' course of concerts which will be given at Memorial Hall. The course will consist of four concerts, the first of which will take place December 1, with a pianoforte recital by de Pachmann. The second concert will be given January 6 and Ludwig Hess, the German tenor, who is visiting America for the first time, will be heard in recital. The Flonzaley Quartet will be the artists for the third concert in February and for the last of the series Mrs. Miller has engaged Maud Powell, the celebrated violinist.

To Repeat "Messiah"

Dr. Jules Jordan, director of the Arion Club, has decided to give "The Messiah" again this year at Christmastide, the exact date being December 19. This will be the first time the club has ever given in two consecutive years the same oratorio. Last season this work was so well given by the club that hereafter it will be sung every year, as public interest is sufficient to warrant the management in taking this stand. The soloists will consist of Mabel Beddoe, of Toronto, contralto, who will sing with the club for the first time; Grace Kerns, soloist, of St. Bartholomew's Church in New York, soprano; Reed Miller, of New York, tenor, and Cliff Cairns, of New York, basso. Players from the Boston Symbony Orchestra will furnish the instru phony Orchestra will furnish the instrumental accompaniment and Helen Hogan will preside at the organ. For the second concert Dr. Jordan has decided to give one of the grand operas in concert form. Gou-





Mrs. Lucy H. Miller, Warren R. Fales, Prov-Pres. Chaminade Club idence, Manager

nod's "Faust," Verdi's "Aida" or Saint-Saëns's "Samson et Dalila" are the three that are being considered. After the club's fine rendering of Elgar's "Caractacus" last season Dr. Jordan has received numerous requests for a repetition of this work, but it is not definitely decided whether this

THE MUSIC SCHOOL

ANNE GILBRETH CROSS, Director

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shall be given again or the same composer's "The Apostles," which was so delightfully rendered at the Worcester Festival last

year.

"The Listeners," a society of those who desire to promote the appreciation of musical art, will give a series of six fort-nightly concerts at Churchill House. Mrs. Anne Gilbreth Cross is the director and for the opening afternoon has engaged Mrs. Edward MacDowell, who, on October 23, will give a talk on the "Peterboro Idea." Other artists who will be heard under auspices of "The Listeners" are Kitty Cheatham, the distinguished diseuse who pleased the society immensely last season; Mr. and Mrs. David Mannes and Cecil Fanning and negotiations are under way for a number of other prominent artists.

The Music School of which Mrs. Cross is founder and director has purchased the building at the corner of Brook and Meeting streets, formerly occupied by Miss Wheeler's School. The entire building has been renovated and on the second floor a concert hall has been arranged to be called MacDowell Hall. It is expected that Mrs. MacDowell will be present when the hall is formally opened. During the season Mrs. Cross proposes to give a series of three artist concerts.

three artist concerts.

At one of "The Listeners" concerts a harpsichord recital will be given by Dol-



Infantry Hall, Where Most of Important Concerts in Providence Are Held

metsch, the date of which has not been determined.

Mme. Charbonnel to Give Recitals

Mme. Avis Bliven Charbonnel has returned from her Summer vacation at Averill, Vt., and will receive piano pupils at her studio in Governor street. Mme. Charbonnel had a most successful concert tour last season and will be heard again this season in recitals in several of the large cities.

Harriet E. Barrows, soprano soloist who gave song recitals in Boston, Worcester and New York last season, will this year devote most of her time to teaching.

Warren R. Fales, the new director of the American Band, has just signed a contract with the management of the London Symphony Orchestra by which the orchestra, under the leadership of Nikisch, will tour the United States, appearing in thirtyone concerts. Most of the large cities will be visited and Howard Pew will assist in managing the tour. Mr. Fales has just re-turned with the American Band from a tour of four months and reports a most successful trip. Mr. Fales is an able director and since he has assumed the post of conductor the band has shown a great improvement. The band's first engagement this season will be in Boston, the week of October 2. The soloists this season will be Bowen R. Church, cornetist; Signor Taglialavore, baritone, and Joseph Le Maire, clarinet.

Chamber Music Plans

Albert T. Foster, director of the violin department at Wellesley College, Wellesley, Mass., announces several evenings of chamber music to be given by the Foster String Quartet, composed of Albert T. Foster, first violin; Allan F. Potter, second violin; William Gray, viola, and Leonard Smith, violoncello.

Mrs. Emma Winslow Childs will give four or five concerts of chamber music during the Winter.

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Loyal Phillips Shawe has recently returned to town and opened his studio in Butler Exchange. Besides being the baritone soloist at the Pawtucket Congregational Church Mr. Shaw will sing in oratorio and concert and has engagements for New York, Boston and several of the New England cities.





Dr. Jules Jordan, Di- Albert M. Steinert, rector Union Club Musical Manager

Hamilton C. MacDougall will have charge of the musical courses at Brown University again this year.

The Chopin Club, Mrs. C. L. Harris president, will give frequent musicales, devoting each program to one composer.

voting each program to one composer.

Lacey-Baker, organist and choir master of Grace Church, who has just returned from a trip abroad, will again give the Sunday evening organ recitals at Grace Church. The boy choir of the church has improved wonderfully since Mr. Lacey-Baker has been choirmaster.

Baker has been choirmaster.

The Chaminade Club, Mrs. Lucy H.
Miller, president, will give one or two public concerts. The Monday Morning Musical Club will resume its meetings about the middle of October. Mrs. Harold J.
Gross is president. The MacDowell Club, of which Clara L. Hess is president, and the Schubert Club, Mrs. Elizabeth J. Dixon president, will also be active.

Among other local musicians who will

Among other local musicians who will be active in concert or recital are Henri J. Faucher, violinist, teacher and leader of a string quartet; Gene Ware, William Harkness Arnold, Mrs. George F. Wheelwright, David E. Carter and George A. Goulding, organists, and Olive Russell, soprano, who is to devote herself to concert work.

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The Protest Against Lack of Melody in Modern Composition

BY HERBERT F. PEYSER

A NOTED philosopher and scientist once expressed himself as gravely concerned over the future of musical art on the ground that the time would come when all possible combinations of the tones of the scale would be exhausted.



-Photo by Mishkin, H. F. Peyser

The idea seems naive-almost provocative of smiles. Yet, strange to say, there are today not a few experiencing similar qualms on the subject of melody. It is an open secret that some are becoming fixedly convinced that all melodic forms and formulæ, hitherto in good repute, have been outoutlived and moded and that

novel devices are needed if the timehonored institution is not to give up the ghost. Others feel equally positive that, because contemporary composers are soundly berated for their lack of melodic fluency, the frailty of human nature is again to blame; for, since from time immemorial critics and common herd have charged every new musical Messiah with "lack of melody," it follows to their minds that the existing disposition is merely the outcome of a fresh epidemic of philistinism. Such being the case, they feel confident that, in the natural course of human events, Strauss, Debussy and their disciples and apostles must turn out to be melodists beyond compare. A few more comfort themselves with the assurance that melody is to be superseded by harmony, and there let the matter rest.

All are wrong. Strauss, Debussy, etc., are not, in the first place, totally barren of melody; neither are they among the supreme melodists; nor yet have they devised anything so cryptic and novel as to elude our feeble apprehension. Debussy, for all his self-avowed negation of melody, has written, consciously or unconsciously, themes the melodic character of which is patent to anyone with a grain of musical intelligence. Observe, for example, the perfectly tangible melodic nature of the opening phrase of "Pelléas," and mark carefully the Mélisande theme which follows. But do they represent anything melodically new and hitherto undreamed

of? These are but two instances and there are others of which the same is true. And despite a widely prevailing opinion to the contrary the works of Strauss also contain much that the listener recognizes as melody as readily as he does anything in Beethoven.

But it is one thing to write what is merely recognizable as melody and another to write melody that has beauty, expressive potentiality and individual physiognomy. The protest to-day is not so much against the absence of melody as such as it is of just these characteristics. Are we really to convince ourselves that such a thing as the C-G-C theme in "Zarathustra" possesses an intrinsic beauty or an emotional force which our age is insufficiently sophisticated to see? Are we to assume that, because Beethoven and Wagner have given us themes of brevity and sheer melodic unpretentiousness, such as the Fifth Symphony theme and the "bondage" motive in the "Ring," any figure of a few notes is valid?

Many a time in musical history has the wail been raised that composers have exhausted all resources for the manufacture of melodies. Now there is no denying that certain devices of rhythm, intervallic succession and sequence have been used time and again. But in the hands of a Bach, a Mozart, a Beethoven, a Wagner, a Chopin, a Grieg the result has turned out to be very new. The cry of "it can't be done" is ever in the air until some new master appears to show that it can. Because certain individuals to-day cannot devise melodies essentially new does not signalize the end of all things melodic. Think of the hundreds of now forgotten contemporaries of Mo-

zart, Beethoven, Schumann who could strike no unexplored melodic vein. Had they complained that the world's storehouses of melody were empty and that there was nothing further to be done, would they not serve as choice food for our laughter to-day?

Colorado Springs Music Club to Introduce Famous Artists

COLORADO SPRINGS, COL., Sept. 23.—The executive committee of the Colorado Springs Musical Club met last week and elected the following officers for the ensuing year: Willet R. Willis, president; Mrs. Clarence Clark Hamlin, vice president; Mrs. Daniel Thatcher, second vice president; Mrs. C. C. Dickey, corresponding secretary; Frances Rouse, recording secretary; Josephine Comstock, treasurer. An advisory board was elected, including Mrs. J. Dawson Hawkins, Mrs. George Hemus, Mrs. John Speed Tucker and Josephine Trott. The music committee that will arrange the program for the ensuing year is composed of Albert C. Pearson, chairman; Mrs. Edward E. Taliaferro and M. O. Barnes. It is the intention of the club to bring a number of worldfamed artists to Colorado Springs this Winter in accordance with an established custom, which meets with greater patronage and appreciation on the part of the music-loving public as the years go on.

Emmanuel Wad of the Peabody Conservatory faculty, Baltimore, has returned from his vacation spent in his native Denmark and in Norway.

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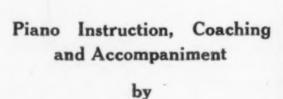


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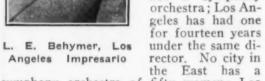
GREEN BAY TREE OUTSTRIPPED BY FLOURISHING LOS ANGELES

City's Astonishing Material Growth Matched by Its Musical Progress— With Its Two Symphony Orchestras, Its Numerous Choral and Other Organizations, Its Famous Gamut Club and Its Hustling Impresario, Behymer, There Seems to Be No Limit to Its Enthusiasm and Its Possibilities of Artistic Achievement-A Notable Year at Hand

away from the city's growth in population and wealth, and, after all, these things are at the basis of art prosperity. It is only because Europe has her condensed popula-tion, her wealth and the stability of age that her art is possible. The West is getting its population in days, whereas it took years in the East and centuries in Europe.

Its wealth is coming equally fast. Consequently there will be a proportionately quick growth in its art, for it has all that Europe and the East have done on which to base its own growth.

For instance, many a large city in the East has not a symphony orchestra; Los Angeles has had one for fourteen years



symphony orchestra of fifty women; Los

Angeles has had one for eighteen years. The reason for our musical growth is not alone that our older population is getting more musical, though that is a factor. A good deal of it is due to the fact that, of the new population of sixty or seventy thousand that is coming here each year from the East, a certain percentage is sure to possess musical knowledge and interest.

For the coming season Manager L. E. Behymer, who provides about all the musical pabulum for this section of the country, announces the following artists and organizations: Emma Eames and Gogorza, David Bispham, Alexander Heine-Mme. Schumann-Heink, Emma mann, Mme. Kirkby-Lunn, Alessandro Bonci, Pasquale Amato, Kubelik, Zimbalist, de Pachmann, Pepito Arriola and Harold Bauer; the Welsh Mountain Choir, Flon-zaley Quartet, Russian Balalaika Orchestra and Sousa's Band. From this list it will be seen there will be no musical famine in Los Angeles for the season of 1911-12. And added to the recitals and concerts on the above list is the series by our own orchestras and several strong vocal clubs.

The Symphony Orchestra

Undoubtedly the deepest impress upon musical enthusiasm in Los Angeles is made by our Symphony Orchestra under Harley Hamilton. The coming season will be the fifteenth under this capable director. This year the orchestra will be enlarged to sixtyfive players, with the additions going to the string section. The program for the season shows a strong array of compositions. The first three programs read as follows:

First concert: "Fingal's Cave," overture, Mendelssohn; Fifth Symphony, Tschaikowsky; "Afternoon of a Faun," Debussy; "Sigurd Jorsalfar," suite, Grieg. Second concert: "Ossian," overture, Gade; Seventh Symphony, Beethoven; Tone Poem, "Wild Dove," Dvôrák; "Lakmé," ballet music, Dvôrák. Third concert: "Bartered Bride," overture, Smetana; Fifth Symphony ("Reformation"), Mendelssohn; Serenade for Wind Instruments, R. Strauss; Symphonic Poem, "Phaeton," Saint-Saêns.

Perhaps the most interesting programif not the noisiest-of the series will be the fifth, which is devoted to Russian composers. It includes the "Romeo and Juliet" overture, Tschaikowsky; Symphony in E Minor, Rachmaninoff; "The Enchanted Lake," Liadow; and Tone Poem, "Russia," Balakirew.

The list of soloists is not entirely settled. Gogorza will be one, and it is hoped the Los Angeles star of the piano, Gertrude Cohen, may be one—unless she be barred by the rule not to use local artists or anyone so unfortunate as to be born here. "An artist is not without honor," etc., is the local and modern version.

Unique Woman's Symphony Society

The Woman's Symphony Orchestra, also conducted by Mr. Hamilton, will enter its nineteenth season with its next concert. Mr. Hamilton organized this band in 1892, and it goes without saying that not many of the original members answer to the roll call, in spite of its membership of sixty.

LOS ANGELES, CAL., Oct. 3.—It is The musical affections of the women are more evanescent and temporary. Most of more evanescent and temporary. Most of them leave the instrumental field to enter the vocal—largely confining their efforts to the singing of cradle songs. It is claimed that this orchestra is the only one of its kind, purpose and size in the country. It will have begun its rehearsals by the time this is in print.

Los Angeles has at least two new organs for the coming season. One of these is at Simpson Auditorium. This building originally was a Methodist church, then used for concerts, prize fights and political meetings, then the Christian Scientists got hold of it and are remodeling part of it and putting in a new organ. So it will know the pianistic and the fistic no more. The old organ was out of date, though it had good material in it. The new one will be ample for the church purposes, but will do the general public no good as a concert instrument. That at the St. Paul Cathedral, on the contrary, will be used in connection with the Oratorio Society in its concerts of sacred music there and in recital, by its organist, Ernest Douglas. This organ was formally opened the first

week in October.
The Organists' Club of Los Angeles has developed into the local chapter of the American Guild of Organists. This club is the opposite of the Gamut Club, confining itself to its own members and discussing technical subjects only, no musicians other than organists now holding positions being permitted attendance. It plans giving quarterly recitals of serious organ music. The club was organized three years ago by W. F. Skeele, of the College of Music, and Frank H. Colby, organist of the Cathedral. Mr. Colby is a kind of midwife for male clubs, as he also was one of the organizers of the Gamut Club and called its first meeting at his home. Mr. Douglas is president and Mr. Hallett

A newly formed chamber music club is that composed of Oskar Seiling, violin; Axel Simondsen, violoncello, and Rudolf Friml, piano. This club will present several programs this season, probably at Blanchard Hall, including solos by each member and one trio by some modern composer. In this connection it may be said that Mr. Seiling is making a specialty of the old classics unearthed and edited by Kreisler and will play them this season before they become hackneyed.

Chamber Music Not Very Popular

In the matter of chamber music out here it becomes "art for art's sake," as there is not a large and insistent demand on the part of the dear public for this variety of musical fare. Such organizations have been born but to die an untimely death. It remained for a few choice musical spirits to form the Brahms Quintet to stick to it with an insistence worthy of admiration with the spirit of "here are the programs, we play them anyway and you come or not as you choose."

The Brahms Quintet is composed of Ralph Wylie, violin; Adolf Tandler, violin; Rudolph Kopp, viola; Axel Simondsen, violoncello, and Homer Grunn, piano. While the ensemble generally is well balanced, especial mention must be made of the broad artistry of Mr. Grunn, who is a pianist and composer of more than ordinary merit. The quintet will devote itself largely this season to modern works, playing the quintets of the half-dozen more prominent composers of that form, also an occasional string quartet and possibly a piano trio or two.

Choral Club Plans

Place aux dames: One of the most successful and well managed clubs in Los Angeles is the Woman's Lyric Club, presided over by Mrs. W. H. Jamison and conducted by J. B. Poulin. The other officers of the club are Mrs. Ada Marsh Chick, vice-president; Mmes. D. C. and H. P. Flint, secretaries; Mrs. John R. Matthews, treasurer; Jessica Lawrence and Mmes. G. J. Vieira, C. A. Post and Harry Dean, directors: Mrs. Hennion Robinson, accompanist.

Among the numbers the club has in preparation this year are a new cantata Henri Bemberg, "The Death of Joan of Arc," and one by Lahee, "The Sleeping Beauty"; "The Slave's Dream," a new choral work by Harry Alexander Matthews; "Sir Oluf," by Harriet Ware; "A Legend of Granada," by Hadley; "Lygeia," by Arthur Foote; "Halls of the Atrides," Chausson, and "St. Mary Magdelene," by d'Indy. Charles Wakefield Cadman, who heard the last concert by the club, is writing a new number for it, and Arthur Foote, who was also present, has sent it copies of his cycle for women's voices, "Flower Songs," and his "Gray Twilight" and "Into the Silent Land," which will be used this

The Orpheus Club began rehearsals in August this year. Its membership has been increased to sixty voices. The club will give three concerts and will present several novelties, one of which is "Frontier Scenes," a series of four sketches of early Western life, by Arthur Chapman, set to music by Henry Watson Ruffner. The officers of the Orpheus Club for the coming season are: A. G. Bartlett, president; C. P. Longwell, vice-president; D. T. Chandler, treasurer; R. C. Arnold and E. M. Young, secretaries. The directors is Joseph Pierre Dupuy, who organized the club, and the accompanist is Will Garroway. This club has made an exceptional record in its short life.

The officers of William H. Lott's Congregational Choral Club are H. A. Ford, president; J. E. Jarvis, vice-president; Mrs. A. M. Foster, secretary; C. E. Brockway, treasurer; W. H. Olmstead, librarian, and William Henry Lott, conductor. Gaul's last cantata, "The Prince of Peace," will be given in the near future, and possibly the "Messiah" in holiday week. Later Mendelssohn's "St. Paul" will be studied.

Some of the principal works to be given Some of the principal works to be given this season by the Ellis Club are: "Frithiof," Bruch; "Lochinvar," Hammond; "Le Desert," Felicien David; "Saint John of Patmos," Bizet; "To the Genius of Music," Mohr; "Chorus of Spirits and Hours," Parker, and "The Vision of Sir Laurfel." Codmon Launfal," Cadman.

The officers elected in September are: Henry T. Lee, president; Fred A. Walton, vice-president; Herbert D. Alfonso, secretary; Louis Zinnamon, treasurer, and Fred. W. Shoemaker, librarian. The music committee is composed of Judge Borwell, Henry P. Flint and George Steckel. The musical director is J. B. Poulin and the accompanist Mary L. O'Donoughue, who has but recently returned from Europe.

The purpose of the Los Angeles Choral Society is the study of the great choral masterpieces. The society began its re-



Harley Hamilton, Con- Mrs. W. H. Jamison, ductor Los Angeles President Woman's Symphony Orches-

Lyric Club of Los Angeles

hearsals the latter part of September, taking up the second part of "Elijah," to be performed before the Christmas holidays in St. Paul's Pro-Cathedral. Meanwhile a study of some of Saint-Saëns's and Elgar's larger works will be made. The officers of the society are: F. M. Saunders, president; Edward Norman, secretary and treasurer; Ernest Douglas, director, and P. Shaul-Hallett, accompanist.

Our local impresario is just back from the East, after having arranged a long series of musical attractions for the 1911-12 season. His name is L. E. Behymer; every educated person in the Southwest knows that. He has the management of the big Temple Auditorium here and the Spreckles and Isis Theaters in San Diego; he has the management of the only real symphony orchestras in the Southwest and represents the following Eastern agencies: Quinlan, Charlton, Johnston, Haensel and Jones, Rabinoff, F. C. Whitney and Chicago and Metropolitan opera companies and French opera company, recently formed for the Western territory. These in addition to making engagements with European managers direct. Mr Behymer has the strongest list of artists this year that ever came to the Pacific Coast and gradually is extending his territory eastward. His one prayer is, "Lord, send us a municipal convention and concert hall."

The Famous Gamut Club

Of the Gamut Club it is necessary to say little. In fact, no one knows in advance just what this club will do; it doesn't know itself. But it always does something of interest to its members and occasionally

for the general musical public. Founded nearly eight years ago by F. H. Colby, Harry Barnhart, C. F. Edson and W. F. Gates, it has become one of the most prominent musical clubs in the country. It occupies all of a handsome building, which includes theater, concert hall, dining rooms and club rooms. Nearly every artist that has visited America in the last eight years has dined with this club and has become



Joseph P. Dupuy, Director Orpheus Club and Other Los Angeles Musical Organizations, and Will Garroway, Accompanist of the Club

an honorary member. Showing the esteem in which the Gamut Club is held locally, Mme. Hancock-Ross, a wealthy patron of the arts in Los Angeles, has just returned from Europe and has brought the club a life-sized bust of Beethoven as an expression of her esteem.

The Dominant Club, suggested by the Gamut Club, confines its membership to women music teachers. The officers of this season are: Mrs. Harry Clifford Lott, president; Mrs. L. J. Selby, vice-president; Mrs. Gertrude Parsons and Eva Pike; sec-Mrs. Gertrude Parsons and Eva Pike; secretaries; Kathryn Stone, treasurer; and Mmes. Edwin G. Voigt, Harry Eichelberger and Bertha Vaughn, membership committee; Mrs. Edmund Shank, social committee; Harriet Johnson, Mrs. Estelle Heart-Dreyfus and Mrs. Hennion Robinson, program committee. The above, with Beresford Lov Mrs. Gertrude Poss and Beresford Joy, Mrs. Gertrude Ross and Mary L. O'Donoughue, form the executive committee. First of the Dominant Club's events will be a lecture by Miss O'Don-oughue on "A Year in Germany." Following this will be a Strauss program by Mr. and Mrs. Frederick Gutterson, 'cellist and pianist; Mrs. Edmund Shank in a group of songs, preceded by a lecture on "Elek-tra" by Mrs. Gertrude Ross. Prominent visiting artists will be entertained by the club. Harold Bauer is expected to be the first man to whom the club will open its arms, for up to this year it has confined its entertaining to women artists.

The Cathedral Choir

At the Catholic Cathedral of St. Vibiana the foundation for what promises to be one of the finest church choral organizations in the West has been laid. The new choir sang its first service recently, rendering Beethoven's Mass in C. The soloists are Mrs. F. H. Colby, soprano; Mrs. J. J. Gee, for many years contralto soloist at the Cathedral; James Buchanan, tenor; An-James Buchanan, tenor; Antoinette Ballade, contralto, and Edwin House, baritone, one of the best-known and most popular of Los Angeles church and concert singers. The choir is under the direction of Frank H. Colby, who has been organist at the Cathedral the last five

Thomas H. Fillmore, director of the Fillmore School of Music, has opened the concert season with a series of studio musicales with illustrative talks. These pleas-ant fortnightly affairs will be continued throughout the season. The annual faculty concert will take place October 10, and local well-known musicians will be heard, among them Edwin House, baritone; Mrs. Edith J. Lowe, soprano; Myrtle Ouelett, harpist; Mrs. R. D. Owen, soprano; Mrs. Jessie B. Small, Mrs. Verna Stahl Sayles and Mr. Fillmore, pianists. W. FRANCIS GATES.

Elected State President of Georgia Association of Organists

The National Association of Organists through its executive committee has elected Dr. Percy J. Starnes, the Atlanta organist, to the post of State president of the association for Georgia, and National Secretary Nicholas deVore has received from Dr. Starnes his acceptance of the office.



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Concert of the New York Phil. Society.

"Mr. Huss played the piano part of his concerto in a brilliant and inspiring manner."
—H. T. Finck in New York Evening Post.
Mr. Huss plays the piano in an extremely polished fashion.—New York Sun.

It's a rare combination, virtuoso and composer. The attainment of the one is usually the detriment of the other. Huss combines the two.—Pittsburgh Press.

The young woman has an engaging personality, a lovely voice, and sings with obvious sincerity, intelligence and taste.—H. E. Krehbiel in New York Tribune.

She sang with thorough understanding and genuine musical sentiment. Wagner's "Dreams" in particular was sung by her with warm, deep feeling.—H. T. Finck in New York Evening Post.

Recital in London.

"Some songs by Mr. Huss were interpreted with complete understanding by Mrs. Huss."—London Post.

A voice of great beauty, exquisitely pure in tone, coupled with an exuberantly artistic temperament.—Philadelphia Public Ledger.

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PRESS CLIPPINGS

RICHMOND, VA.

Frederick Wheeler, who sang in place of Signor de Luca, did excellent work in the Aria from "La Gioconda," His voice is resonant and ringing and he sings with intelligence and art.—Times-Dispatch.

COLUMBIA, S. C.

The Aria from "La Gioconda" is one of the most dramatic of Arias, and gave ample scope for testing the well-rounded baritone qualities of Mr. Wheeler's beautiful voice. He sang with fire and enthusiasm, and yet with well restrained power. Mr. Wheeler was greeted with a tempest of applause and graciously responded with one of Carrie Jacob Bond's most charming little songs, "Just a'Wearin' For You."—Record.

BIRMINGHAM, ALA.

Mr. Wheeler, in the Toreador's Song, was heard for the first time here, and he acquitted himself nobly. He has a splendid dramatic voice and sings with great style.—Age-Herald.

NASHVILLE, TENN.

Mr. Wheeler has a fine baritone voice and gave a rugged and characteristic reading of "The Time Will Come," the outlaw's song from "Prince Ananias."—Tennessean.

HOUSTON, TEXAS.

Mr. Wheeler, the baritone, was deservedly a prime favorite with the whole audience. His style of singing the "Outlaw's Song" from "Prince Ananias" was thrillingly fine, and the encore that followed was Neidlinger's "L'il Boy."—Post.

Four Appearances with New York Oratorio Society

All communications should be addressed to Mr. Wheeler's Home Address: "The Jasper," 728 West 181st Street, New York.

TEL. 5700 AUDUBON

NEW CONCERT BUREAU INCREASES KANSAS CITY'S MUSICAL MENU

Many Notables in Opera and Concert Fields to Be Heard Under Local Auspices-Music Clubs Begin Work for the Winter

KANSAS CITY, Mo., Oct. 7.—The musical outlook for the coming season is very bright, and concert goers will have much to interest them in the offerings of the several impresarios. More concerts have been announced this Fall than ever before, and they are all of such sterling quality that one may look forward to this season's music with pleasant anticipation.

Myrtle Irene Mitchell, Manager of Kansas City Musical Attractions

Our Symphony Orchestra is not yet assured. The ladies of the Kansas City Musical Club are working hard to secure the necessary funds and they feel confident that they will be successful within the next The first week. concert is to be given November 7 in the Schubert Theater. Busch will conduct the orchestra

in seven concerts during the season. Edna Forsythe, who has been

studying with Mme. Blanche Marchesi and Mme. Regina De Sales during the Summer, has announced a recital for October 31 in the New Casino.

A New Musical Bureau

The new Fritchey-Campbell Musical Bureau is welcomed with enthusiasm. W. A. Fritchey, the manager, has been active as an impresario for the past several seasons and has brought many excellent artists here, the most notable being Dr. Wüllner, Alexander Heinemann and Yolanda Mérö. Mrs. David Allen Campbell, secretary, is well known throughout the country because of her prominence in the National Federation of Musical Clubs, having been a member of the board of management for fourteen years. She is admirably suited to her chosen work on account of her wide acquaintance and broad experience. This management announces an excellent series of six concerts, with eight renowned artists. The opening number will be Carmen Melis, who will be heard in October, after which the following artists will be heard—one each month: Maud Powell, the Kneisel Quartet, Lhévinne, Evan Williams in joint recital with Senor Rafael Navas, pianist, and Reinald Werrenrath with Henry Purmart Eames, pianist and lecture-recitalist. These concerts will be given in the new Grand Avenue Temple. Aside from this series the bureau has a long list of first-class artists available for choir concert, oratorio and musicales.

Mrs. D. A. Campbell

CONCERT DIRECTION

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Miss Mitchell's Attractions

Myrtle Irene Mitchell, who has the active management of the Woodward-Mitchell concert series, has announced an unusually attractive list of concerts. Miss Mitchell is to be congratulated upon having secured several artists who are being heard in this country for the first time. We, who are so far West, seldom get bookings for the first season. There are seven concerts in the subscription series, beginning October 27 with Alice Nielsen and her grand opera concert company, followed by Kitty Cheat-ham, who will be heard here for the first time, Efrem Zimbalist, violinist, the Imperial Russian Court Balalaika Orchestra with a quartet of Russian grand opera singers, Elena Gerhardt, the renowned interpreter of German lieder, Vladimir de Pachmann and Pasquale Amato. The extra concerts are also seven in number, and include Sousa's Band, the Mormon Tabernacle Choir, Myrtle Elvyn, Jan Kubelik, John McCormick, Schumann-Heink and the New York Symphony Orchestra. These concerts are given on Friday afternoons

in the Willis Wood Theater. The Schubert Club, a chorus of sixty men under the direction of Albert A. White, will give a series of three The concerts. W. A. Fritchy and Mrs. D. A. Campbell, Kansas City Musical Managers

Croxton Quartet, whose members of well-known soloists will be heard on November 10, Charles W. Clark in February and a concert by the club will be given in March.

The Kansas City Musical Club

Twelve years ago the Kansas City Musical Club was organized, and it has since been the foremost organization of its kind in our city. Its members have always worked for musical advancement, and they were the first to institute concert series. To them must be given the credit for most of the improvement in that direction. The new officers for the coming year are: Mrs. Charles M. Bush, president; Mrs. Paul C. Barber, first vice-president Mrs. S. Gundlach, second vice-president; Mrs. Arthur Brookfield, secretary; Mrs. C. G. Hutcheson, treasurer. The plan of study is "The Symphony and Modern Operas." The club has 104 active members, among whom may be found the best talent in the city.

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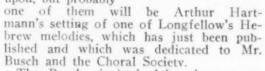
by the members.

The Kansas City Conservatory of Music will have the same excellent staff of teachers as last year and the enrolment is much heavier than ever before. The opera class, under the direction of Ottley Cranston, will

give three operas in the Spring— "Faust," "Pagliacci" and "Cavalleria Rusticana.'

The Philharmonic Choral Society

Carl Busch will begin rehearsals of the Philharmonic Choral Society, in October. For their mid - Winter concert they will give Saint-Saëns's Biblical cantata, "The The can-Deluge." tatas for the Spring concerts have not been definitely decided upon, but probably



Mrs. Charles M. Bush,

President of the

Kansas City Mu-

sical Club

The Busch pianists' club, whose members are pupils of Mrs. Carl Busch, will have their regular monthly meetings, as usual, and will give six recitals during the season.

MAUDE RUSSELL WALLER. season.

Springfield (Mass.) Chorus to Sing Chadwick's "Noel"

Springfield, Mass., Oct. 9 .- The Musical Art Society of this city will give George W. Chadwick's "Noel" at its first concert of the season Tuesday, December 5. "Noel" had its first production at the Litchfield County Choral Festival last season, having been written especially for that fes-The chorus numbers seventy-five voices and the orchestra thirty-eight players. Besides the choral work the orchestra of the society will play Mozart's "Don Juan" overture and a tone poem, "Finlandia," by Sibelius. This is the seventh season of this well-known organization. The musical director is A. H. Turner, organist of the Church of the Unity.

Operatic Music Figures Prominently in Plans for Pueblo, Col.

PUEBLO, Col., Oct. 5.—This city has developed sufficiently as a music center to be deemed worthy of several grand opera performances. Two of them are to be given this Winter by the Aborn Company, though just when has not yet definitely been settled. Another operatic production will be that given by the Elks' Chorus during the early part of the season. Opera, however, will not absorb the city's attention altogether. There is promised a concert by the Welsh Mountain Ash Male Chorus and several others by the Mendelssohn Chorus. This latter has been greatly enlarged of late and will offer as its most ambitious effort Bach's "St. Matthew Passion." One of the most efficient forces in maintaining a high standard of musical taste has been the Monday Musical Club. Not only has the club given, and will continue to give, excellent concerts and musicales, but it has been largely instrumental in bringing about the visits of several noted artists in the past. Pueblo boasts of two large and efficient music schools in the Pueblo Conservatory of Music and the Scott School of Music and Expression. They have exerted a most salutary influence over the taste of the com-L. J. K. F. munity.

Fernando Arbos, the Spanish conductor, is to tour Russia with the Madrid Orches-

FORT WAYNE (IND.) HAS AMBITIOUS PLANS

FORT WAYNE, IND., October 7.-Several of the famous orchestras and soloists of the country will visit Fort Wayne this season if the plans of the various musical clubs and societies materialize.

The Morning Musical Club announces for its first public concert Helena Lewyn in a piano recital on October 13. This club is the pioneer musical organization of Fort Wayne, having existed since 1892, and constitutes one of the most stimulating influences in Indiana. Mrs. Clark Fairbanks is president..

The Apollo Club, a male chorus of forty voices, under the direction of J. B. Archer, will open its sixth season on October 19, with the Frank Croxton Quartet as visiting soloists. The second concert of the series of three will be in December and the club will close its season in April with the production of Mr. Archer's new oper-etta, "The Romany Maid," which will be staged by George Herbert with a cast of

twelve and chorus of sixty.

Manager Rice, of the Majestic Theater, announces the engagement of Jan Kubelik for the night of October 24.

The Bailhe Trio, a chamber music group under the management of Mrs. Ona B. Talbot, of Indianapolis, plans to give several concerts in Fort Wayne and has many bookings throughout Indiana and other This trio, founded by George Bailhe, pianist, with whom are associated Gaston Bailhe, violinist, and August Schalicke, 'cellist, has been spreading the gospel of chamber music through this part of the country, in concerts with David Bispham as soloist and in series with the Kneisel Quartet, David Mannes and others, and has won well deserved recognition.

The European School of Music has opened a season which promises to be the most successful of a school considered one of the leading institutions of northern In-GEORGE BAILHE.



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FESTIVAL AUSTIN'S CHIEF ATTRACTION

Texas Educational Center Looks Forward to Another Concert Series in the Spring

AUSTIN, Tex., Oct. 5.—As a leading educational center of the State, Austin has always enjoyed much musical activity. The Austin Music Festical Association, of which Mrs. Robert Gordon Crosby is president, heads the list this season, with ambitious plans. This organization is now five years old and its chief object is to maintain an annual Spring festival. Last Spring the New York Symphony Orches-tra, with Walter



Music Festival

Marine Band will be the first organization to appear this season under Mrs. Robt. Gordon Crosthe auspices of this by, President Austin organization, which has now undertaken the im-Association

portant plan of financing a large auditorium for the city by means of the proceeds of the entertainments given during the year. It is believed by this plan, supplemented by selling stock, that it will not take long to se-cure the necessary funds for making a beginning on this much-needed civic im-

Mrs. Robert Gordon Crosby, the president, is a pianist of much ability, and her artistic compositions have received the highest praise from some of the leading musicians of the country. She is very prominent socially and her unselfish work for the advancement of the musical interests of the city, especially among the students and school children, has won her much praise. Dr. H. C. Morrow is chairman of the executive committee of the organization and he gives much time without remuneration, as do all other officers, toward the success of the present auditor-

The Matinée Musical Club, the oldest study club in the city, through its capable president, Mrs. Eugene Haynie, brings a number of the best musicians here each

season, Mme. Sembrich and Maud Powell being among last season's offerings. Mrs. Haynie is herself an artist of unusual ability. It is a little too early to announce definite engagements for this club, but there are several noted artists under consideration. The club meets for study twice a month from October to May. The programs this year will include reviews of a number of the Wagnerian operas. The officers are: Mrs. Eugene Haynie, president; Mrs. Margaret Moore, vice president; Grace Ketchum, secretary; Louise Pfaefflin, treasurer; Elizabeth Simkins, librarian.

The Amateur Musical Club is composed of the pupils of Mrs. Jourdan W. Morris and meets twice a month at her studio. The plans for this Winter include the study of Wagnerian operas and a club concert, once a month, besides an operatic production. The officers of the club are as follows: Mary Thaxton, president; Nell Whaling, vice president; Dot Thornton, secretary; Mrs. T. W. Gregory, treasurer; Mrs. J. W. Morris, musical director.

Manager George Walker, of the Hancock Opera House, has encored Saver's

cock Opera House, has engaged Sousa's Band for a date this month during the Texas tour. Mr. Walker states that he will supplement his long list of theatrical attractions with musical events whenever practical, and there are several dates yet to be definitely settled. Savage's produc-tion of the "Girl of the Golden West" will be among the attractions later in the season, and is a type of the Opera House

The State University, with an enrollment that will reach nearly 2000 this term, contains many talented musicians, and these young people have organized several societies that give artistic programs from time to time during the session.

The leading private schools, Whitis chool, Carrington School, Kenilworth Hall, Kelley Preparatory School and Austin Academy have efficient music faculties for teaching voice, piano and violin. St. Mary's Academy and St. Edward's College, both Catholic institutions, attach much importance to the study of music and have excellent faculties.

The vocal music in the Austin public schools is under the direction of Katherine Murrie, who has attained splendid results. G. M. S.

Gilbert Off for Tour with Bispham Harry M. Gilbert, who distinguished himself last season as accompanist for David Bispham on his entire tour of about thirty-five thousand miles, left New York on Tuesday, October 3, for Milwaukee, Wis., where he will rejoin Mr. Bispham. Their season opens in the West, but the end of the month will find them in New York

Mr. Gilbert has recently completed a violin sonata of which Maud Powell, the noted violinist, has decided to play the scherzo and slow movement on her tour this season.

ANN ARBOR PINS FAITH TO STANLEY

City's Musical Interests Centered in University of Michigan School of Music, of Which He Is Director-The Choral Union and Symphony Orchestra

ANN ARBOR, MICH., Oct. 5.—In the old days when the great Northwest territory was being peopled by settlers from the East a few scattered families took up their abode on the bluffs of the Huron at what is now the city of Ann Arbor. It chanced that at a point between two homes, both of which were presided over by matrons who bore the name of Ann, Nature had provided a beautiful arbor of wild grape vines and the settlement eventually became christened Ann's Arbor, and later



rector University School of Music and Conductor Choral Union

the territory of Michigan, there came from the East James Burrill Angell, one of the greatest of modern educators, under whose guiding hand the University of Michigan became known throughout the world. But musical interests lay rather dormant un-Albert A. Stanley, Di- til another great educator came, Albert A. Stanley, whose enthusiasm, high ideals and ability have made the

University School of Music an institution which draws pupils from all States of the

For the year now beginning most of the former faculty members of the University School of Music will be back in their old places. Several new faces will also be seen, as the rapid increase in attendance has made it necessary to supplement the teaching staff. Fräulein Leonie Born, of Leipsic, who will become Mr. Howland's first associate in the vocal department, is a young woman of rare talent. Louis Cogswell and Ethel Smurthwaite, who will also join the faculty, are young musicians of much promise. The piano faculty will be strengthened by the addition of Harrison A. Stevens, who has been a pupil of Lhèvinne in Berlin during the last year. Nelle B. Stockwell, who will also join the piano faculty, is a graduate under Albert Lock-wood. Otto J. Stahl will have charge of the work in harmony and counterpoint during the absence of Dr. Walter J. Colby, who will spend the year in Berlin.

Director Stanley, who has been in the East since his return to America from Lon-

don, where he attended the International Congress of Musicians, as president of the American Section, will again be at the helm with the opening of the school year. Albert Lockwood, head of the piano department, has just returned from a Summer in the mountains of Switzerland. His brother, Samuel Pierson Lockwood, head of the violin department, is also conductor of the University Symphony Orchestra.

A large number of concerts has already been scheduled for the year. In the Choral Union and May Festival series the following artists will appear: October 20, Mme. Gadski; November 17, Maud Powell; December 8, Bernice de Pasquali; January 22, Flonzaley Quartet; February 16, Josef Lhèvinne. The exact date for the nineteenth May Festival has not been set. The principal choral works to be given will be Saint-Saëns's "Samson and Delilah," Elgar's "Dream of Gerontius" and Bach's "Magnificat." Twelve concerts will be given by the faculty and the University Symphony Orchestra, and an equal number of historical, vocal, piano and sonata re-

The Choral Union, under Director Stanley, numbering about 300 voices, is one of the largest student choruses in existence, and since the advent of Samuel Pierson Lockwood in the faculty of the School of Music the University Symphony Orchestra has occupied a position of growing im-



University School of Music at Ann Arbor, Mich.

portance in the musical life of the community. Four public performances are given annually, at which only orchestral music of the highest standards is heard. FLORA P. MORTON.

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II. Folk-Songs and Folk-Lore of Songs.

III. Folk-Songs and Folk-Lore of Christmas.

IV. Superstitions and Songs.

V. Folk Fairy Tales. Games and

VI. Vagabondia.

VII. Folk - Song and Folk - Lore in Shakespeare.

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Miss Lincoln's voice was particularly fresh and clear in the upper register and she sang with spontaneity and intelligence.—Boston Herald.

Miss Lincoln was in splendid voice, and her clear, beautiful and expressive tones, sweet and flexible, were wonderfully displayed.—Evening Standard, Bridgeport, Conn.

Miss Lincoln won the hearts of all her hearers, her voice being sweet and strong, with an exceedingly wide range, and the high tones clear and rich. She was enthusiastically applauded after every selection.—Manchester, N. H.

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Signor Sulli, who was appointed assistant to Professor Guercia of the Conservatory of Music of Naples, when only sixteen years old, after having obtained great successes as conductor of grand opera in the best theatres of Europe and South America, devoted all his time and energy to become a real specialist on voice culture. He has been teaching for more than thirty years, and his pupils who have won laurels in grand



opera are so many that it would require much room to name all.

Recently he has been delighted with the successes of the last pupils he had in Florence, before he came to America six years ago, namely:

Emma Marselli, mezzo-contralto, for last four years in South America;

Tarquinia Tarquini, soprano, who recently created a furore in Egypt, in Salome, and now is engaged to sing in Milan and Naples next winter;

. Gino Giovannelli-Gotti, a young tenor, who has been singing in Rome, during the great exhibition.

Luigi Fini, another very successful tenor, and Lina Linari, a splendid mezzo-contralto.

Some of Sig. Sulli's pupils are already well known, namely: Alan Cassidy, Serafino Bogatto, Adele Guerin-Johnson, Lealia Joel-Hulse, Emma Gleason, Lena Mason, J. E. Sliker, and others singing in church, opera or concerts.

Another real proof of the popularity won by Signor Sulli lies in the fact that he had to give up his studios in New Haven and Bridgeport, Conn., to teach every day in his New York Studio, 1425 Broadway, where he receives applicants from all over the United States. A good many of his pupils are sent to him by his former pupils, some of whom are teaching in different States.

Michele Sigaldi, the great Spanish tenor, who is in New York, forming a big opera company for Mexico and Havana, is very enthusiastic about some of the Sulli students, and he has already engaged three of them for his company, and some others will be engaged next May

During last season, when the Sulli pupils were heard at studio recitals, it was prophesied that some of them would attain a great future, and now they are beginning to make true the prediction.

M. Sulli has just opened his studio for his seventh season in America and almost all his time has been assigned. When a teacher possesses a broad musical and literary education, a great gift as teacher, and a strong personal magnetism, as is the case of Signor Sulli, nobody can wonder about his ranking in the first row among the New York teachers of singing.



Helen Stanley

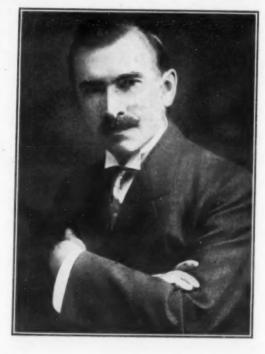
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Edward Bromberg

LECTURE-RECITALS ON RUSSIAN

Folk and Peasant Songs



"The Evening Telegram," New York, N. Y., says:

Edward Bromberg gave a song recital last night. There was more than usual interest to this recital because Mr. Bromberg, who is a Russian, included in his programme a group of Russian songs, which needed just his interpretation to impress them forcibly upon his hearers. It was a treat to hear the songs in their native language and the singer added to the more thorough enjoyment of them by prefacing each with brief explanatory remarks. Among them were some Russian folk songs with a weird sweetness and a certain solemnity which gives them a charm that appeals to the heart.

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A GREAT ARTIST AND TEACHER

Has had remarkable success in concert career and has produced many excellent pupils

In Florence Mulford, mezzo soprano, the so-called "born teacher" is combined with the innate artist, Mme. Mulford's remarkable success in teaching is matched by her long season of successful concert work.



Mme. Florence Mulford-Hunt, Well-Known Concert Artist and Teacher

Mme. Mulford gave a pupil recital on June 15, 1911, when she presented sixteen pupils, whose work was of such extraordinary calibre that the recital took on the character of a concert. Mme. Mulford's fame as a teacher is, as a result, greatly increased, and is, by no means, confined to local circles. Pupils come to her from other cities, and some have come to Newark and New York City to live, in order to study with Mme. Mulford. To accommodate her New York pupils, Mme. Mulford shares Mrs. Annie Louise David's studio at 3505 Broadway, on Wednesdays and Saturdays. During the rest of the week she is at her home studio, 1104 Broad Street, Newark, N. J. At this early day, Mme. Mulford is engaged to give one hundred lessons each week. Her teaching shows for what it is worth, not only at her pupil recitals, but also in the great number of church positions that are held in Newark and vicinity by her pupils.

sitions that are held in Newark and vicinity by her pupils.

Mme. Mulford's last concert season was made up of a long series of successful engagements. Beginning at Oxford, Ohio, on October 18, 1910, Mme. Mulford sang at seventy-five concerts during the season of 1910-1911. She finished her year by appearing, during the first two weeks in July, with Stewart's Eoston Band, at Willow Grove Park, Philadelphia. Mme. Mulford's appearances last season covered a goodly portion of the country, renewing acquaintance with the musical population of many cities where she had appeared before, and introducing her in others. Her press notices testify to the enthusiastic greetings accorded her, as well as the unstinted praise she received from her critics. Musically, as well as geographically, Mme. Mulford's engagements covered a vast territory. Her recital programs show a remarkable repertoire of English, German, French and Italian songs and arias. Her concert appearances as soloist, with various orchestras and musical societies, show a striking variety of dramatic roles and musical subject-matter. Among this variety of roles, Mme. Mulford sang "The Virgin" in the various presentations of Pierne's "Children of Bethlehem," by Walter Damrosch. She sang the alto roles in Glück's "Orpheus" under the same direction. During her spring tour with the Boston Festival Orchestra, she sang twelve different roles. It was during last season that Mme, Mulford had the experience, unusual for so comparatively young an artist, of appearing in concerts with David Bispham, Alma Gluck, Louise Homer, Lilian Nordica, and others equally well known in operatic circles.

mme. Mulford made more local appearances last season than she had ever made before. She is well-known in Newark and vicinity, through her teaching and her church work. In connection with the latter, enlisting the aid of her more advanced pupils, Mme. Mulford gave a series of sacred cantatas at the monthly vesper services of St. Paul's M. E. Church, Newark, where she is the soloist. Several musical societies of local prestige engaged Mme. Mulford as soloist at their public concerts during the past season.

Mme. Mulford's voice is in prime condition for the new season. She has already been booked for a number of big concert engagements for this season.

J. I. W.

SPARGUR CONCERTS SEATTLE FEATURE

A Substitute for Regular Symphony Series Which Will Be Resumed in 1912-13

SEATTLE, WASH., Oct. 5-By recent action, the trustees of the Symphony Society have suspended the concerts of the Seattle Symphony Orchestra during the coming season with the object of concentrating their efforts for a stronger and better season beginning September, 1912. This was done in spite of the fact that many offers were received from men of national reputation, who were willing to take the post of conductor, left vacant by Mr. Hadley, and that the \$5,000 desired to make up the deficit could have been secured. The matter has caused much discussion among the local musicians who realize that by suspending the concerts for a season, the task of reorganizing will be made very difficult, if not impossible, next season.
As a result of this, John M. Spargur,

former concert master of the Seattle Symphony Orchestra, has planned a series of subscription concerts. It is Mr. Spargur's plan to assemble an orchestra of forty-five competent men, such as comprised the old Seattle Symphony, and to give a series of five regular concerts with artist solists and five popular concerts. Mr. Spargur's action is backed by a letter from President Lester Turner, of the Symphony Society, endorsing his plan and pledging the Society's support.

The Ladies' Musical Club

The Ladies' Musical Club announces the following artists for its artist course this season: Gogorza and Mme. Eames, October 5; Kubelik, December 6; de Pachmann, January 4; and Mme. Calvé, February 7. Besides the artist course the club will give a series of eight regular concerts in which the club members and local talent will participate. The officers of the club for the season 1911-1912 are as follows: Mrs. William H. Moore, president; Mrs. Mitchell Gilliam, vice-president; Mrs. M. Gottstein, recording secretary; Mrs. Frederick Bentley, corresponding secretary; Mrs. Bamford A. Robb, treasurer. Board of Trustees: Mrs. H. D. Hanford, Mrs. R. W. Emmons, Mrs. J. S. Judah, Mrs. Maurice McMicken.

The Seattle Conservatory of Music, for-

merly the Columbia College of Music, has entered its first season under its new name with new management, new faculty, and after extensive remodeling and redecorating of its quarters. The new officers of the institution are: Thomas H. J. Ryan, director; Mrs. B. Ryan, treasurer and business manager; William B. Clayton, secretary. For the heads of the various departments the school has engaged the following: Harry Krinke, assisted by Mrs. Belle F. Knudson, piano; Albany Ritchie, violin; Edwin Gastel, 'cello. The vocal department will be headed by Mr. Thomas H. J. Ryan, the director. The institution has affiliated itself with the Saunderson School of expression, Harriet Colburn Saunderson, director.

The Washington College of Music has begun its fifth year in its new location at Broadway and Pine street. The piano department of the school is headed by Mrs. Margaret Niblett and Claude Madden has been engaged as violin instructor. vocal department is in charge of David Scheetz Craig, the director of the institu-tion. The Choral Society and the School Orchestra are among the special features advertised.

CARL PRESLEY.

A New Play with a Musical Theme

A play with a musical story, "The Great Name," was brought out at the Lyric Theater, New York, with success last week. The work was adapted by James C. Harvey from the German comedy of Victor Leon and Leo Feld. The leading character is a composer who has grown rich and famous by writing music of a popular nature and who lends the prestige of his name to an unappreciated work of genius by an unsuccessful musician. When this work, a symphonic poem, triumphs the first-mentioned composer proclaims its real author and thus lifts his friend to the heights of fame. Henry Kolker and Russ Whytal play these two parts. There is a good deal of satire in the piece at the expense of the commonplace musical tastes of the multi-tude. Henry W. Savage is the producer.

American General's Daughter to Be Concert Singer

LONDON, Sept. 30.—An American singer, now in London, who is preparing herself for the concert stage with every indication of successful results, is Lydia Griffiths, granddaughter of a Confederate general, John S. Griffiths. She has a soprano voice especially pleasing in light numbers and, in addition, possesses considerable dramatic

SAVANNAH TO HAVE ANOTHER FESTIVAL

Activity of Music Club Arousing City After Long Period of Musical Somnolence-To Offer Comic Opera, Choral Concerts and Recitals by Noted Artists

S AVANNAH, Ga., Oct. 5.—Savannah is a town full of musical talent, much of which is latent through force of circumstances. During the last fifteen or twenty years, when all other cities of the same



Lawton Memorial Hall, the Home of the Savannah Music Club

size have been awakening to the value of music in the public schools, a feeble effort has been made to place it in the school system here, but, owing to the inability of most of the teachers to carry on the work of the music supervisor and the feeling that it was an imposition to expect them to do so, and because of the attitude of the Board of Education, which thought music a "frill" that could be dispensed with, it was decided that there was not money to spare for this kind of "ornament," and so it was discarded.

But Savannah has a Music Club about sixteen years old, and, while in the past its efforts for the betterment of music conditions in the town have been constantly discouraged, still it has brought out artists year after year, though with little obvious result except a depleted bank account. However, there was a distinct awakening among the ranks of club members last season, and the public was given an artistic 'shake-up" with the presentation of Louise Homer, Mary Garden, and a great spring festival with the Damrosch Orchestra and his quartet of singers, assisted by the Music Club chorus, swelled to more than a hundred voices. Also an important factor was the leading pianist of the city, Mrs. Clarence Lillienthal (née Henrietta Seckendorf, of New York, one of Alexander Lambert's talented pupils), who drew a large matinee audience, at which she appeared with the orchestra without a rehearsal, and stirred tumultuous applause by her virile, brilliant and flawless rendition of Liszt's familiar Fantasie.

The Spring festival was an artistic success in every sense of the word, and the club plans to have an even more elaborate

one this season, as well as one or two artists' concerts, beside continuing the regular work of the club in its monthly concerts. It is beginning the present season in an entirely new way—the produc-tion of an opera in costume. Elaborate preparations are being made to give "Pina-fore," October 30-31, at the Savannah Theater. After that the chorus will enter into serious study for a chorus evening (probably "The Messiah") in December, (probably "The Messiah") in December, and another in March, to be followed by the festival in April. The March oratorio is likely to be Sullivan's "Prodigal Son." Negotiations are pending with several artists of note for at least one or two artists' concerts. Bonci and De Pachmann are included among them. W. H. Teasdale is the president of the club is the president of the club.

Mr. Seeskind, manager of the Savannah Theater, encouraged by the high standard set by the club, is offering the following attractions: Creatore, November 7; Aborn Opera Company in "Bohemian Girl," November 20; "The Girl of the Golden West," December 9; Sheehan English Grand Opera Company, February 6; "Madame Butterfly," March 21. March 21.

A plan is on foot to induce the public school authorities to install in the schools Victor talking machines, with which to introduce the educational course planned by the Victor Company. This may prove the best opening wedge for the introduction of regular musical training in the schools.

Nordica and Taft Exchange Greetings

LINCOLN, NEB., Oct. 2.—Mme. Nordica and President Taft exchanged greetings today when the Presidential special pulled up in the local station of the Chicago, Burlington & Quincy, directly opposite the private car of the prima donna. The President stopped on his way to his automobile to greet the singer and waved his hand laughingly at a banner bearing the device, "Votes for Women," which was attached to the rear platform of Mme. Nordica's car. Mme. Nordica sang here to-night and leaves to-morrow morning for Salt Lake City.

The project to erect a fine new opera house in Hamburg has been abandoned.

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Marie Dietrich of the Royal Opera Berlin; Madame Bosetti, Royal Opera in Munich, and Madame Jomelli, well known on the operatic and concert stage in America as well as in Europe, are fine examples of the simplicity, ease and artistic perfection which characterize the singing of Madame Jäger's pupils, a number of whom are valued members of the Metropolitan Opera Company.

In the Fall of 1910, at Madame Jäger's request, Mr. Edward Falck, Assistant Conductor and Coach at the Metropolitan Opera House. New York, and formerly Assistant of Jean de Reszke in Paris, was added to the very distinguished Faculty.

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The Cycle has had EIGHTEEN performances since its initial production in New York, March 30, 1911, and Engagements are now being made for the entire season of 1911-1912. For terms and vacant dates address

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Singing—Karleton Hackett, Ragna Linne, David D. Duggan, J. T. Read, Jennie Johnson, Susan E. Drought, Karmena Joplin, Harriett Hertz-Seyl, Richard B. De Young.

Violin—Herbert Butler, Adolf Weidig, Josef Halamicek, George Colburn, Charles La Berge, Mary Cox.

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EXTRACT FROM CURRENT LITERATURE, JUNE, 1906. "Miss Frances Greene, whose music for Electra and Salomé has already been heard in New York, is felt to have caught the spirit of the play admirably. She expresses in her score solemnity, passion, the Oriental pulse of mystery by means of insistent and soothing rhythms, monotonous melodic phrases, based on the richer harmony of our modern Occidental musical development."

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PRESIDENTIAL PATRONAGE FOR MUSIC IN NATIONAL CAPITAL

Mrs. Taft's White House Musicales Will Be Feature of Season-Thirteen Symphony Concerts Booked, Including Five by Local Orchestra-Activities of Radcliffe Bureau In Southern States

WASHINGTON, D. C., Oct. 5.—As the present national administration is unusually musical, there will be given at the White House, under the patronage of Mrs. Taft, a number of recitals by foreign and American musicians, to distinguish the forthcoming season. In diplomatic, official and social circles a host of musicales are promised, while the concert hall, which will be shortly completed as an addition to the handsome residence of Mrs. Edson Bradley, will be the scene of many artistic events to please music lovers.

Thirteen orchestral concerts have already been booked for the season. These are five by the Boston Symphony Orchestra, three by the New York Philharmonic Orchestra and five by the Washington Symphony Orchestra. This will provide two such events in November and December and three in January, February and March. There is also strong possibility of other orchestral performances by the New York Symphony Orchestra, Victor Herbert and his orchestra, the Russian Symphony Orchestra and the Russian Imperial Balalakia Orchestra, conducted by W. W. Andreeff.

Beside the New York Philharmonic Or-

chestra, T. Arthur Smith will present Mme. Gadski, the Flonzaley Quartet, for two performances, and probably Bispham and Bauer. The soloists for the Philharmonic in Washington, so far as arranged, are Nordica and Lhèvinne.

The third season of the Washington Symphony Orchestra, under the direction of Heinrich Hammer, opens auspiciously; Mrs. Wardsworth has promised a large financial support and the general interest seems increased. At one of the concerts will be heard Mr. Hammer's own symphony which he has just completed, having spent most of the Summer in this work. Among the soloists to appear with this organization will be Ernest Hutcheson, pianist; Edna Dunham, soprano; Bart Wirtz, 'cellist;

Elizabeth Reeside, a local soprano; and Alois Trnka, violinist.

Mr. Hammer will also have other in-



W. L. Radcliffe, of the Radcliffe Bureau, Washington, D. C., Which Conducts Concert Series Through South.

terests. As musical director of the Washington Sängerbund he is arranging a series of excellent musicales for this organization, as well as two public concerts at which there will appear the Washington Symphony Orchestra and prominent instrumental and vocal soloists from New York. Aside from this, Mr. Hammer will do some studio work.

Mrs. Katie Wilson-Greene, who has for many years represented the Boston Symtour of the United States Marine Band, under Lieut. Santelmann through the South. This is the longest tour the Marine Band has been permitted to take, a circumstance which was only accomplished by extra pressure by Mr. Radcliffe and the Southern people upon President Taft.

phony Orchestra locally, will again have

this work in hand, offering, as soloists, Mme. Schumann-Heinck, Josef Hoffmann

of the vocal department of Chevy Chase

College, will be heard in recital locally and

ticipate presenting any musical attraction

in Washington unless it be Victor Herbert

in the Spring. He is confining his interests,

as formerly, to the Southern States, and at

Manager W. L. Radcliffe does not an-

Thomas Evans Green, who has charge

Mr. Radcliffe is also presenting a concert series at Richmond, Va., which includes such artists as Mme. Rider-Kelsey, Claude Cunningham, the Commonwealth Male Quartet of Boston, Mme. Jomelli and the Frank Croxton Quartet, consisting of Reed Miller, Agnes Kimball, Nevada Vander Veer, and Frank Croxton. Owing to the success of the Southern tour of Victor Herbert and his orchestra last Spring, another tour of greater length is being planned for the coming Spring.

Mary A. Cryder has just returned from New York, but, owing to bookings in other cities, announcements cannot be made at this date of the artists which she will pre-

sent in Washington.

A new man to enter the musical arena of Washington is George H. Palmer, who has been connected with the Henry W. Savage attractions for a number of years. He anticipates establishing something of a coaching school for those who are desirous of entering a professional musical career and of acquiring a knowledge of the stage.

The schools, colleges and studios have all opened. The Rubinstein Club, the largest women's chorus in this vicinity, has planned a series of concerts under the musical direction of Mrs. A. M. Blair. The Friday Morning Music Club and the Monday Morning Club will present interesting programs each week. The Musurgia Club and the Madrigal Quartet, male organizations, are rehearsing for several musicales. The Music Study Club, a student society, has laid out a heavy program. At one of its meetings Heinrich Hammer will lecture and David Bispham has promised a song

The organ will play a prominent part in the Winter's music. Recitals are promised by H. H. Freeman, Edgar Priest, William Wall Whiddit, and others, while meetings of the Organists' Guild are planned to foster the artistic end of this instrument. Among those who will give special attention to polyphonic and Gregorian chant will be R. Mills Silby, the English choirmaster of St. Patrick's Church, and the Rev. Abel Gabert, from Paris, director of music at the Catholic University. The Motet Choir, under the direction of Otto Torney Simon, will give several concerts of this particular style of choral music.

A number of recitals will be given by local artists who have appeared on the concert stage. Among these will be Louis Potter, Jr., Ethel Tozier, Mme. Von Unschuld, Sydney Lloyd Wrightson, Roma Devonne Hemostead, Mildred Kolb, Ethel Lee, Richard Lorleburg, Pearl Waugh, Frank Gebest, Katherine McNeal, Walter Holt, Ernest Lent, Felix Garziglia and the Mendelssohn WILLARD HOWE.



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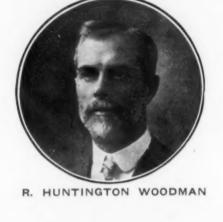
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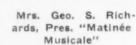
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CLUBWOMEN RULE DULUTH MUSIC

"Matinée Musicale" Principal Factor in Providing Inspiration for Progress—American Composers Well Represented in Its Programs

DULUTH, MINN., Oct. 7.-As in former years, the work of the "Matinée Musicale" Club will constitute one of the chief musical attractions of the approaching season. The club's twelfth season started on October 2, when a song recital was given by Mrs. Frank O'Meara, the St. Paul contralto. A total of twelve programs will be given during the Winter. On October 16

there will be organ recital and a per-formance of "A formance of "A Legend of Grenada"; October 16 a recital by Charles Wakefield Cadman; November 13, exchange program with Thursday Musical Club, of Minneapolis; November 27, "American Composers"; December gram; January 15, American program; January 29, concert of Mrs. H. H. A. Beach's compositions; February 12,



American program; February 26, exchange program with Schubert Club, of St. Paul; March 11, Lenten program; March 26 and April 8, American programs.

During the year some of the prize compositions of the Federation will be heard. Some of the composers who will be represented during the season are: Edward MacDowell, Arthur Foote, Templeton Strong, Arne Oldberg, Victor Harris, Charles W. Cadman, W. L. Rogers, Walter M. Rumnel, Henry H. Huss, Clyde Van Nuys Fogel, Ethelbert Nevin, Frank La Forge, Henry Hadley, Horatio Parker, Dudley Buck, Arthur Shelley, P. A. Schnecker, Mrs. H. H. A. Beach, Harriet Ware, Jessie L. Gaynor, Mary Turner Salter, Margaret Lang, Gena Branscombe, Mabel Daniels, and Florence Barbour.

In addition to the recitals by club members there will be a concert on November 4 by the Flonzaley Quartet and one on January 31 by Fannie Bloomfield Zeisler, the pianist.

The officers of the club for the coming year are: Mrs. George S. Richards, president; Mary S. Bradshaw, vice-president; Mrs. E. D. Edson, recording secretary; Mrs. G. Herbert Jones, corresponding secretary; Alfhild Nordby, librarian; Mrs. J. M. McKinley, musical director. The directors are Mrs. John A. Stephenson, Clara Stocker, Mrs. Stephen Jones, Isabel Pearson, Mrs. K. A. Ostergren, Mrs. Fred A. Bradbury.

The club has a student class, under Carlotta L. Simonds, which meets the second Monday in October and every two weeks thereafter till May 1. Voice, harmony, history and other phases of musical theory and performance are studied. A searching examination is given the student class at the end of every year. American composers and their works are studied on every alternate Monday throughout the season. The works played by the various artists and orchestras are duly analyzed before the concerts.

The object of the club is to advance the

interests and promote the culture of musical art in Duluth and to improve the musical culture of the members. sentatives are sent to the National Federation of Musical Clubs as well as to those clubs that give exchange recitals. Efforts will be made this year to double the membership of the organization.

NEW ALBANY (IND.) CHORUSES

High School Orchestra Another Strong Factor in Season's Plans

NEW ALBANY, Oct. 7.-New Albany is up and at it, so tar as her Winter's musical work is concerned. With six choral bodies, in addition to her eighteen choirs, an orchestra of torty-five pieces in the high school, and a smaller orchestra of fourteen pieces in the Central Christian Church Sunday school, her musicians have their hands

The Mendelssohn Choir, the musical body that affiliates with the Louisville musical clubs for festival work, will be an independent chorus this season, and will make a number of public appearances. Ofticers have been elected as tollows: Frank Pouch, president; W. R. Smith, vice-president; Walter Terstegge, treasurer; D. S. Talbert, librarian, and Earl Hedden, musical director.

The Haydn Male Chorus, with six full quartets, has begun rehearsals for a December concert at which Dudley Buck's 'King Olaf's Christmas" will be given in connection with other shorter choral works. The principal soloist will be Mrs. Eugene Walker, soprano. A Spring concert will be given with an equally attractive program and soloists. The club is under the direction of Anton Embs, with Otto Everbach and Wilton Terstegge as alternate

The Treble Clef Club, under Mrs. Henry Terstegge's direction, is a woman's chorus of twenty-four voices that has been in existence, with some changes in the personnel, for twenty seasons. Elizabeth Vogel is pianist. It is the intention of the club to give an open rehearsal some time in the near future and a concert in the Spring, with an artist yet to be selected. At the last Spring concert, with Kelly Cole as soloist, the club scored an overwhelming success. The work of the club is mainly choral, although there are many soloists among the members. Three and four-part songs are given, and always with precision, careful shading and much beauty

The Saint Cecelia Choral Club is a singing body of twenty-five young women under the efficient bâton of Harriet Devol. This chorus gives only one concert during the Spring of the year, although a number of private musical and social affairs are usually scheduled. The club is now in its fourth

The supervisor of public school music, Anton Embs, announces a very wonderful condition of things in the high school. He has organized there an orchestra of fortyfive players and a choral body of 125 singers. In the orchestra there is not a necessary instrument missing, and complete orchestral scores of the music to be given throughout the school year are to be used. Two public appearances of these bodies are announced, beside the regular com-

mencement and other school work that will enlist their aid. At Christmas the chorus and orchestra will give Anderton's setting of Longfellow's "Wreck of the Hesperus, and in the Spring a school music festival will be given. Last Spring Mr. Embs took his orchestra to Indianapolis, where its work created a most favorable impression and opened the eyes of many doubters as to the possibilities of school music.
Mrs. Mary Elizabeth Cheney, a native

New Albanian but now a prominent con-cert soprano of New York City, will give a concert at Männerchor Hall just before leaving for her Winter in the East. Elsie Hedden will accompany at the piano.

Carl Nitzel, a young musician of New Albany, just graduated from the Cincinnati Conservatory of Music, has been appointed supervisor of public school music at Phoenix, Ariz. Mr. Nitzel is a pianist and baritone singer of much ability. HARVEY PEAKE.

Concert of American Music to American Minister in Switzerland

LUGANO, SWITZERLAND, Sept. 30.—A concert of American music, in honor of the American Minister to Switzerland and Mrs. Henry S. Boutell, was given this week by Louis Lombard, an American composer and author. Mrs. Lombard has been giving gratuitous concerts at his château for the last eleven years on every Sunday evening from July to October, conducting them personally. His final concert of this season will be in honor of Camille Saint-Saëns.

WORCESTER'S STRENGTH IN CHORUSES

Oratorio Society Heads Numerous Organizations That Feed Big Festival Chorus—Geraldine Farrar Opens Ellis Concert Course

WORCESTER, Mass., Oct. 5.-With the annual Worcester Festival just completed, musical activities in this city have begun with a rush that promises to extend its momentum a long way. There are numerous small clubs which do much to keep up the city's musical interest, and there are also the large choral organizations that study throughout the year and maintain small choruses that are later merged into the larger festival chorus of 400 voices, which Arthur Mees conducts.

The largest choral society of the city, outside of the Festival chorus, is the Worcester Oratorio Society, which maintains a chorus of 150 voices and gives three excellent programs in the Winter,



J. Vernon Butler, Con- Dr. Arthur Mees, Conductor Worcester ductor Oratorio Festival

chorus has been trained and directed by J. Vernon Butler, organist and director of the choir of Pilgrim Church. plans to take up for study and for concert work César Franck's "The 150th Psalm," Bach's "Magnificat" and Dubois's "Paradise Lost," the latter for the second time, and, in addition, his usual Christmas performance of "The Messiah," in Mechanics Hall, on December 26, to be given with an augmented chorus of 250 voices and the Boston Festival Orchestra. Mrs. J. Vernon Butler acts as accompanist at these concerts, with Charles H. Grout, organist. Mr. Butler is one of the vice presidents of Worcester County Musical Association, which conducts the festival, and his chorus serves as an excellent training school for the larger chorus.

Another important organization is the Friday Morning Club, organized more than a quarter of a century ago. The club has an active membership of twenty-five of the best amateur musicians of the city, with an additional list of honorary members. It will begin its season's program on October 17, with the Boston Sinfonia Quintet, in Tuckerman Hall. The assisting artist will be Florence Nickerson, harpist. The club plans to give mornings of Brahms, American composers, Mozart, Debussy, modern French composers, Italian composers, Russian composers, Wagner, opera selections and a Schubert program. The newly elected officers are: Mary L. Starr, newly elected officers are: president: Nellie L. Ingraham, vice president; Marion P. Elder, clerk, and M. Rose Rochette, treasurer.

A strong factor in the musical life of the city is C. A. Ellis, of the Boston Symphony Orchestra, who has conducted the series of concerts known as the Ellis course, for several years. The five concerts this year are to be given by Geraldine Farrar, of the

Metropolitan Opera, who opens the series with Frank La Forge, pianist; Kathleen Parlow, v.olinist, who plays at a concert to be given by the Boston Symphony Or-. chestra; Lydia Lipkowska, of the Boston Opera Co.; Josef Hofmann, pianist, and Alwin Schroeder, 'cellist. Three of the concerts of the course are to be given by the Boston Symphony Orchestra.

One of the smaller musical clubs which is responsible for at least two concerts during the Winter is the Home Music Club, the membership of which includes many of the church singers of the city.
The new club officers are: Mrs. Clarence
E. Tupper, president; Mrs. Fred M.
Adams, vice president; Mrs. Frank R. S. Bond, secretary, and Lena Monroe, treasurer. The club is directed by J. C. Bartlett, of Boston, with Everett J. Harrington, organist of Old South Church, as the accompanist.

Worcester's playgrounds have developed what may be a factor in the musical life of the city. A children's orchestra was organized during the playground season by Margaret M. Slattery, supervisor of music in the playgrounds. A body of forty mem-

bers was formed and drilled by Miss Worcester evening schools are to incorporate singing into the curriculum this year in order to prepare young men and women for chorus work, if they care to take it up. Charles I. Rice, supervisor of music in the public schools, has been working on this line for several years, and his

young people's chorus is heard every year at one of the afternoon festival rehearsals. He trains his forces so that they may graduate into the festival chorus when the

Worcester is a city of many quartets, prominent among them being the Imperial Male Quartet, which is known not only in Worcester, but outside. The personnel of this quartet is Walter Stanley Knowles and John E. Russell, tenors; W. Wilmont Aldrich, baritone, and Milton C. Snyder, bass. The quartet has just returned from a tour of New England cities and is booked for a tour through the British Isles next Summer. Bookings already made by the quartet outside of Worcester include Hartford and Putnam, Conn.; Springfield, Boston, Newburyport, Shelburne Falls, Barre, Manchester, Farmington, Somersworth, Ash-H.; Walton, Schenectady land, N bany, N. Y. M. E. E.

Zimbalist to Play Glazounow Concerto

The Ouinlan International Musical Agency announced this week that Efrem Zimbalist, the Russian violinist, will play the Glazounow Concerto at his American debut with the Philharmonic Orchestra, in Carnegie Hall, on November 2.



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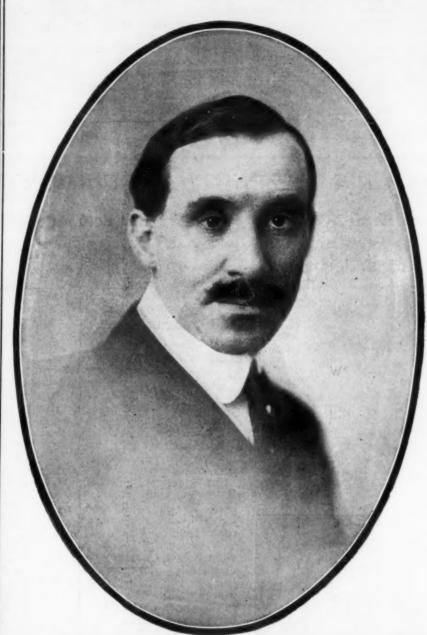
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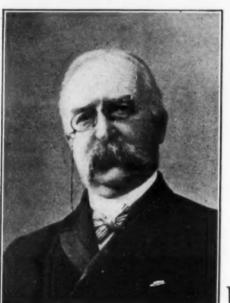
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handle, easy-to-read volumes, containing the contributions of some forty experts and specialists. The editorin-chief is Professor Louis C. Elson, head of the Theory Department of the New England Conservatory of Music, Boston, Mass., music editor of the Boston "Daily Advertiser" and internationally known as a music critic and historian. This set is intended for all who care anything about music. It will be found of the utmost interest and value to private teachers, public instructors. school officials, choir-masters, conductors, members of musical organizations, concert- and opera-goers, vocal artists, professional pianists and organists, composers, music committees, vocal or instrumental students, amateur vocalists and instrumentalists, clergymen, parents and guardians, writers and research workers, choir members, etc., etc. In short, a bulk of knowledge that you would be obliged to look for in many scores of widely scattered and often rare volumes will be found in the



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THE TEN VOLUMES

OUR "HANDBOOK" SENT GRATIS TO INQUIRERS

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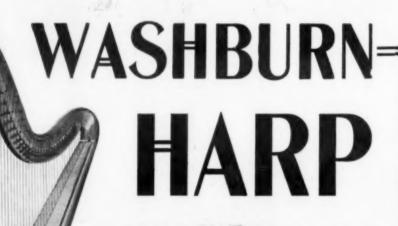
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TORONTO'S GREAT CHORUS WILL PAY ANOTHER VISIT TO UNITED STATES

Mendelssohn Choir Busy Preparing Programs for Local and Out-of-Town Concerts-Other Organizations Map Out Interesting Schedules

TORONTO, CAN., Oct. 7.—In computing the musical strength of Toronto during the season upon which we have entered, first consideration must of necessity be given to the choral societies. While there are represented in this city almost every form and sub-division of musical effort, the most striking expression of popular interest is manifested toward the Mendelssohn Choir, National Chorus, Schubert Choir, Toronto Festival Chorus, People's Choral Union and others of excellent achievement but smaller numerical strength.

The Toronto Symphony Orchestra is, of course, a highly important factor. That such a high-class company of artists has flourished through seasons of pre-supposed heavy loss, only to inspire their founders to larger efforts during the coming months speaks well for philanthropy as well as for the loyalty of the Canadian public to native initiative.

The plans of the famous Mendelssohn Choir include a visit to New York and Boston, as well as to Buffalo. The first rehearsal was held on September 12 under the vigorous and inspiring direction of Dr. A. S. Vogt, whose ideals have brought the society from humble beginnings through fifteen years of phenomenal improvement. Serious work was entered upon without delay. Such care has been given by Dr. Vogt this year to the reorganization of the chorus that he is confident of having en-rolled a body of singers capable of more than maintaining the Mendelssohn Choir's

Nine concerts will be given in the month of February next, of which five will be in Toronto on February 5, 6, 7 and 8, one in Buffalo February 26 and two in New York February 27 and 28, with one in Boston on the following date. Numerous invitations have been received to appear in other American cities and to cooperate with leading organizations, but it was deemed unwise to extend the engagements as originally planned.

Mendelssohn Choir's Répertoire Among the works to be given in Toronto will be Wolf Ferrari's "The New Life"



Dr. A. S. Vogt, Director of the Mendelssohn Choir of Toronto, and Mrs. Vogt

for adult and auxiliary chorus, soprano and baritone solos, orchestra, organ and piano. Almost every resource known to modern composers, both in orchestral and choral effects, will be employed.

Berlioz's "Te Deum," composed in honor of Napoleon, will also be given. Dr. Vogt has decided to repeat Verdi's "Manzoni Requiem," which created such an impression at last season's concerts. Two miscellaneous concerts and an orchestral matinée by the Theodore Thomas Orchestra, which has been engaged for the entire series, will also be given. The auxiliary choir has been placed in the capable hands of A. L. E.

The annual reorganization of the National Chorus this Fall was noteworthy for the addition of twenty voices to the strength of former years. Dr. Albert Ham, who is a composer of reputation, continues to have the chorus in charge and expressed his enthusiasm to Musical America at the fine cooperation of the members to make this a banner season. The excellent quality of the new voices is another cause for gratitude. While the soprano and alto sections have hitherto predominated in point of quality, the addition of new voices in the tenors and basses promises to reveal new beauty and strength. The list of works under study is one of the most difficult the society has ever undertaken. Signor Bonci has been engaged for two numbers in association with the chorus.

A New Oratorio Society

Music in Toronto is nothing if not progressive. Dr. Edward Broome, whose compositions have achieved popularity in the United States and England, comes forward this year with a new oratorio society. Dr. Broome has done excellent work as director of the Jarvis Street Baptist Church choir, which has extended its reputation by concerts in outside towns and cities, and is well equipped for such a task as he has recently undertaken. The membership already is large and includes some very fine voices. Arrangements are being made with a leading United States Orchestra and definite announcements as to the Winter plans will be made shortly.

The education of music students in this country has hitherto been to a large degree in the hands of the Toronto Conservatory of Music, an institution of splendid teaching equipment and exacting standards. Other institutions such as the Toronto College of Music have been doing a great service, but the lead of the Conservatory in attendance at least has never been approached. This season there are about 2,000 on the register. Into the field have recently come several serious competitors. Perhaps the most important is the Hambourg Conservatory of Music, headed by Professor Michael Hambourg and his wellknown sons, Messrs. Jan and Boris, brothers of the famous Mark. The progress so far made by the new school is significant of wide appreciation of the family's great distinction. Attendance is mounting up and all classes of pupils are being cared for by the addition of a full staff of assistants.

Another "invader" of the Ontario field is the Columbian Conservatory, an institu-tion which follows a new method and has had great success in Winnipeg. Peter C. Kennedy, a first-class teacher as well as a musician of culture, heads the new school which is quietly attracting to itself a large number of music students.

Dr. F. H. Torrington, the dean of Canadian conductors, announces his intention to retire at the close of this season, devoting all his time in future to the affairs of the Toronto College of Music, of which he is the founder and principal. With this much regretted decision in view, an innovation has been planned. The works to be sung at the farewell concerts during the Winter are the two compositions, the "Messiah" and "Elijah," the dates selected being March 12 and 13, in Massey Hall. For these concerts it is suggested that every vocalist who has ever sung under the baton of Dr. Torrington should enroll in his chorus so that the final concerts will mark an epoch in the musical annals of Toronto.

As the result of municipal action Toronto's chief auditorium, Massey Hall, has been fully equipped with fire escapes. New exit doors have been cut in the walls, and a broad steel canopy erected across the entire front of the building on Shuter street.

A New Auditorium in Toronto

The Arena is the name of a new auditorium erected during the past Summer. The building contains a handsome hall capable of holding about twelve hundred people and possessing good acoustic properties. This was badly needed in the city, Massey Hall, with 3500 seats, being at one extreme, with the small Conservatory Music Hall at

In a business sense the season just opened should be excellent. Canada is unusually prosperous. Elections are passed. Every feature of the country's commercial life appears to be blooming and patronage of musical entertainment should hence be gratifying. ROBSON BLACK.

ATLANTA'S QUICKENED MUSICAL LIFE

Lofty Standards Already Set by Festival Association, with Its Season of Metropolitan Opera, and by Musical Association, with Its Philharmonic Orchestra and Other Attractions, Sure to Be Maintained in This Season's Events

ATLANTA, GA., Oct. 7.-With its phenomenal civic activities of the last few years, Atlanta has developed a finer and more consistent music life than was formerly hers. This uplift had its beginning in the successful climax of the Atlanta Music Festival Association in bringing to the city the Metropolitan Grand Opera Company two years ago. It was decided last year that Atlanta's opera season should be made an assured thing, and, while no contract has been made at this time for the opera next May, it is generally understood that such a contract will go into effect during the winter. Atlanta supports opera better than any other city in the country, barring those that have their own companies.
The Atlanta Music Festival Association

will begin a series of musical entertainments on October 21, at which time a concert by the Marine Band will take place in the Auditorium. Following this will be a concert by a chorus of four hundred voices. under the conductorship of Dr. P. J. Starnes, on October 29. Gatty Sellars, the English organist, is booked for January 30, and Kubelik for March 15.

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J. Russell Bridges, who has brought some of the best musical talent to Atlanta through his Alkahest Lyceum, will bring Creatore's band, Jeanne Jomelli and opera in English during the Fall and Winter, and it is probable that Herbert Dittler, an Atlanta violinist, who has been studying in Germany for several years, will also appear before an Atlanta audience. Mr. Dittler has recently accepted a professorship in the Hill School at Pottstown, Mass., after appearing successfully in many of the largest cities in European At an early date Mr. and oncert work. Mrs. Alexander Smith will repeat the evening's performance they gave so suc-cessfully last year, when "The Happy Prince," by Oscar Wilde, was rendered, with Mrs. Merrell Hutchins as reader and Dr. Hutchins at the piano; and "Alice in Wonderland," with Alexander Smith, Wonderland," with Alexander Smith, tenor; Edward Werner, basso; Mrs. John Meek, soprano; Mrs. Whitten, contralto, and Miss Blatterman at the piano.

Pappenheimer's Chamber Concerts

Oscar Pappenheimer, who has probably done more than any other individual in the city to raise the standard of music, will begin a series of chamber concerts early in the Winter at his home in Ponce de Leon avenue.

C. B. Bidwell, treasurer of the Atlanta Music Festival Association, has added considerably to the musical enthusiasm in Atlanta and his home in Ormwood has been

the scene of some delightful musical evenings. These will be repeated this Winter.

Mrs. William S. Yeates, soprano, who held the leading solo position in Sacred Heart Catholic Church for several years, will go to New York this Fall to fill engagements. Margaret Carter, an Atlanta girl eighteen years old, has been discovered by Albert Girard Thiers as the possessor of a remarkable soprano voice and is studying with the operatic stage in view.

The Atlanta Musical Association, with its Philharmonic Orchestra, will open what should be the most successful season in its history on October 23, with a reception to its one hundred members at the country home of Hon. and Mrs. John M. Slaton. Following the reception, on October 29 and 30, will be two ensemble recitals by the Pasmore Trio. This is a return engagement. Henriette Michelson, the pianist, will come in early November for a recital, and on November 19 the first Sunday Symphony concert of the season by the Philharmonic Orchestra will be given, with Gisela Weber, violinist, as soloist. In December, at the second Philharmonic concert, Mrs. Truman Aldrich, Jr., pianist (another return engagement), will be the soloist. In January, with the Philharmonic, Marcus Kellerman, baritone, will also come for a return engagement.

Five Symphony Concerts

This, the fourth season of the association, will offer five symphony concerts and four public rehearsals by the Philharmonic, with W. Whitney Hubner again as conductor, and a series of amateur orchestra concerts with Erwin Mueller at the bâton. These latter concerts will be given largely in connection with a series of concerts to be introduced by the association in the public schools this season, a series by the members of the association and a series of artist concerts.

The artists appearing under the direc-

tion of the association this season are: Gertrude Rennyson, Marcus Kellerman, Gisela Weber, Mrs. Truman Aldrich, Jr., Anna Otten, Mrs. Edward MacDowell and Miss Bartholomew, Virginia Listemann, Antonio Frosolono, Henriette Michelson, the Pasmore Trio, Rose Blumenthal and others whose contracts are not yet closed.

The officers and directors of the association are made up of leaders in the life of the city as follows: Bertha Harwood (founder of the association and of the Philharmonic Orchestra), president; Dr. Erick Zoepffel-Quellenstein, first vice-president; Mrs. John M. Slaton, second vice-president; Francis Knauff, secretary; T. S. Florence, treasurer. Board of directors: Bertha Harwood, Dr. Zoepffel-Quellenstein, Mrs. John M. Slaton, Francis H. Knauff, T. S. Florence, Mrs John Lamar Meek, Chas. H. Behre, L. E. Rogers, J. W. Marshbank.

Mrs. James R. Little is the chairman of the public school concerts, with the following assistants: W. Whitney Hubner, Mrs. Lita Dallis Ward, Mrs. Frank L. Stanton and John L. Moore. Fred Wedemeyer and Charles H. Stanage have charge of the welfare of the Philharmonic; Mrs. Mary Madden, of the Amateur Orchestra, and Mrs. John Lamar Meek will guide the concerts by the members of the association. This year the social side will figure conspicuously under the direction of Dr. Zoepffel-Quellenstein and Mrs. John M. Slaton. The symphony concerts, rehearsals and artist concerts are open to the public.

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NEW YORK CITY

MONTREAL RELIES UPON OPERA FOR ITS MUSICAL DELECTATION

M. Jeannotte's Season Promises Significant Novelties—Local Concert Schedule Is Light—Defunct Organizations the Rule

musical energies of this city are still in the disorganized condition in which they were left by the break-up of the old traditions and old societies (relics of the smallcity period) about the end of the last century. Since the development of the enormous financial interests of Montreal, and the rise of the multi-millionaire group to social pre-eminence, there have been many efforts to place Montreal music on a footing appropriate to the metropolis of a great and growing nation; but none of them have been successful, and most of the men who have been concerned in them have removed to other spheres.

It is significant of the character of the city and the stage of its development, that the one well-organized and systematic musical effort of the time is the Montreal Opera. Advanced as the date is in the season of 1911-12, the Opera and the Du-bois Quartet are the only organizations which at the time of writing have a definite program for the season to place before the public. It is extremely probable that except for one or two spasmodic efforts and for the engagements of visiting artists, these will afford the only musical performances which the city will hear during the Winter. The Montreal Orchestra is defunct. The Beethoven Trio is defunct. The Orpheus Glee Club, which gave two fairly successful concerts last season, may or may not bestir itself to continued activity. The Choral Asso-ciation of St. Louis de France will probably render one or two French religious works in concert, but its program is not decided upon and it is substantially little more than an enlarged church choir, exciting only moderate interest outside of the congregation of its own parish.

There is said to be a possibility that Mr. Goulet, rather than allow the Montreal Symphony Orchestra to pass into absolute extinction, will endeavor to give a few performances without guarantors or

MONTREAL, Oct. 7.—The productive subscribers after the close of the opera season in February, relying on public sup-port; but from the condition of the orchestra last season even with the advantage of a considerable fund of assured



The Royal Box of the Montreal Opera House, the Only "Royal Box" in North

subscriptions, it is hardly conceivable that such an effort can be of much value.

In the matter of recitals and concerts by visiting artists and organizations, Montreal is likely to have its fair share of what is going on throughout the continent.

Frank Veitch seems to have retired almost wholly from the concert-managing field, his time being devoted now to the interests of his various publications; he gave one recital last week, by Lilla Or-mond, which was very successful although it clashed with the date of the de Pachmann appearance; but this is understood to have been a contract left over from the Symphony Orchestra, which Mr. Veitch managed and with which Miss Ormond sang last season.

The only other attraction which this manager is announcing at present is the popular one of Creatore's Band. With Mr. Lamontagne as business manager of the opera, this leaves the concert field entirely

at the disposal of Mr. Ruben and Mrs. Lawrence in partnership, who by their control of the Windsor Hall (practically the only place to which a high-class audience can now be taken) and by the control which they have secured of several leading artists for all Canada—Kubelik among others—are now in an excep-tionally strong position. Their season tionally strong position. opened with the recital of Mlle. La Palme, who, being a French-Canadian by origin, appeared in the great French-Canadian hall of the Monument National and achieved an immense success; and the following evening they presented de Pachmann in the Windsor Hall to a practically capacity audience which exhibited unbounded enthusiasm. Outside of the operatic months they promise to keep Montreal concert-lovers well supplied. There is no sign whatever of the erection of a new concerthall, which is imperatively necessary before the concert business in Montreal can be placed on a reasonable footing.

Mr. Lamontagne will again manage a series of concerts by the orchestra of the Montreal Opera, and will, in this connec-tion, present some of the solo stars of the Hanson galaxy.

Chamber music will be provided exclusively by the Dubois String Quartet, consisting as before of Mr. Dubois as 'cello, Messrs. Chamberland and Schneider as violins and Mr. Dansereau as viola. Six concerts are being subscribed for at the Windsor Hall.

The one big feature of the year is the Opera, which, though only in its second year, promises to compare favorably with any organization outside of the world's greatest capitals. Its management is still in the same hands which achieved such an extraordinary success at the initial attempt last year: Col. Frank Meighen (for whom the honor of knighthood is being very freely predicted in connection with the approaching arrival of the Duke of Connaught as Governor-General) as chairman of the syndicate, Albert Clerk Jeannotte as artistic director, Mr. Lamontagne as business manager and Signor Jacchia as conductor, but the latter this time with the aid of an eminent French leader, Louis Hasselmans, for the French operas and the orchestral concerts.

The season will last from November 6 to January 27, with five operatic performances and one concert a week, and the company will then visit the four other leading cities of Canada. The répertoire and roster of the company are as follows:

In French: *"Louise," Charpentier; *"L'Ancêtre," "Saint-Saêns; *"La Navarraise," Massenet "Manon," Massenet; *"Werther," Massenet; ""Le Jongleur de Notre Dame," Massenet; "Mignon," Thomas; "Lakmé," Delibes; *"Mme. Chrysanthéme," Messager; "Faust." Gounod; "Romeo et Juliette," Gounod; "Carmen," Eizet; "Le Chemineau," Leroux.

In Italian: *"Chopin," Orefice; "Madama Butterfly," Puccini; "Manon Lescaut," Puccini; "Tosca," Puccini; "La Bohème," Puccini; "Rigoletto," Verdi; "Cavalleria Rusticana," Mascagni; *"Il Segreto di Suzanna," Wolf-Ferrari; "Il Barbiere di Siviglia," Rossini.
*First time in Montreal.
The Artists—Sopranos: Frances Alda, *Beatrice Bowman, *Lea Choiseul, Fely Dereyne, Esther Ferrabini, Alice Michot.
Mezzo-Sopranos: *Yvonne Courso, Simone Riviere.

Tenors: Edmond Clément, Ugo Colombini, *Michel D'Arial, *Paul Sterlin, *Constantino Stro-

esco.
Baritones: Hugh Allan, "Georges Bonafé,
Mario Marti, "Francois Nicoletti, "Bruce Wainman.
Basses: Paul Cargue, Natale Cervi, Albert
Huberty, Georges Panneton, Henri Varillat.
"These artists have never before sung in Mon-

Sigismond Stojowski's Tour

Sigismond Stojowski has returned from his New England tour, which included appearances at Bar Harbor and at Pride's crossing, under the auspices of Mrs. Hall McAllister. His mid-Western tour will open at Indianapolis in the first week of November and will last for two weeks.

He will then return to attend to his teaching duties and leave in December for an extended Southern trip, including four appearances in the City of Mexico.

The great Polish player will not return to New York until the end of January.

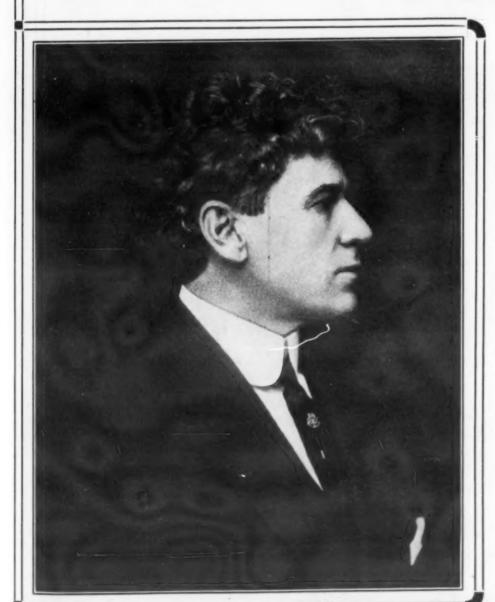
Spanish Tenor to Assist Mary Garden

Paul Morenzo, the Spanish tenor, will be the assisting artist in Mary Garden's concert tour before the opening of her opera season. In selecting Mr. Morenzo in support of the famous prima donna, Manager R. E. Johnston says he has found a most fitting artist vocally and artistically. He is a lyric tenor. Herbert Sachs-Hirsch is to be the piano soloist on the tour and André Benoist, accompanist.

Tour Here for Viennese Diseuse

R. E. Johnston and Lee Shubert have arranged to present this season, beginning January 27, a Viennese discuse named Mlle. Mella Mars, who has just closed her season in London.

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BOSTON ORCHESTRA BEGINS NEW SEASON

Honor for Mr. Higginson-Alma Gluck Wins Many Recalls as Soloist

Boston, Oct. 7.—The opening of Boston's musical season and the first concert of the thirty-first season of the Boston Symphony Orchestra, came about on Friday afternoon and Saturday evening, the 6th and 7th. In recognition of the 30th anniversary of the Symphony Orchestra, friends of Colonel Higginson have placed in Symphony Hall an admirable bust by Bela Pratt, which bears this inscription:

> HENRY LEE HIGGINSON FOUNDER AND SUSTAINER of the BOSTON SYMPHONY ORCHESTRA

The bust stands on a pedestal of Sienna marble. Mr. Higginson made no public acknowledgment of the tribute to his enterprise and courage in creating one of the greatest musical institutions of the world. There was only a prolonged greeting for Mr. Fiedler, as he entered, to mark the occasion. The programs of this week, however, are designed with special thought of the anniversary, for they represent three compositions which have been especially popular with Symphony audiences—Beethoven's "Eroica" Symphony, Schubert's "Unfinished" symphony and Brahms's "Academic" overture.

At the concerts of the sixth and seventh Alma Gluck, of the Metropolitan Opera, was Alma Gluck, of the Metropolitan Opera, was soloist, singing the air, "Con vezzie," from Mozart's "Il Seraglio," and the air, "Depuis le jour," from Charpentier's "Louise." "A Comedy Overture," op. 120, of Max Reger, was performed for the first time in Boston anywhere. The other compositions were Weber's "Jubilee" overture, which was also on the first program of the Boston Symphony Orchestra October 21 and 22, 1881; Schumann's "Spring Symphony" and four of Enrico Bossi's "Goldonian Intermezzi," each little masterpiece in an archaic but bright and characteristically Italian style.

Miss Gluck appeared for the first time at a Symphony concert. She is a very interesting and accomplished singer. In fact, the writer heard Charpentier's air sung adequately for the first time. The voice is of precisely the quality demanded by the music, and before this Miss Gluck has displayed in this city her inherent capacity for the interpretation of sensuous and dramatic melody. Not only this-Miss Gluck, in singing the air of Louise, showed an intelligence as well as dramatic instinct, a thoughtful balance of values and a fine appreciation of the curve of the phrases that would have been creditable in the most mature artist; and in spite of this intelligence or intuition or whatever it is. Miss Gluck is young, her voice young, and her emotions contagious. Her singing was delectable. Miss Gluck was warmly re-

The Reger overture must rank as one of the best of that composer's works, which have been heard in this city. It is of course, more or less drastic, obstreperous in its "humor," but there is present the spirit of a comedy or the hilarity of a howling farce, and the second theme of the overture is nearer the piquant than Reger

MME. NORDICA AND HER HUSBAND AT THEIR SUMMER HOME





Mme. Lillian Nordica and Her Husband, George W. Young, in Front of Their Deal Beach Bungalow

MME. LILLIAN NORDICA, who is now winning a series of artistic triumphs in the West, where she is making a concert tour under the direction of the Canadian manager, Frederic Shipman, spent the last days of the Summer at her bunga-

low in Deal Beach, N. J. The word "bungalow" has a new significance when applied to the Nordica Summer home, which has the reputation of being one of the most completely appointed and architecturally perfect dwellings along the Jersey shore.

Her husband, George W. Young, presented this home to Mme. Nordica shortly after their marriage. It is in this spot that the prima donna hopes some day to establish a great conservatory of music and an opera

has ever come before. And yet, making all the allowance possible for what might be personal leanings, it does not seem possible that this music will ultimately be taken seriously. You cannot walk with pleasure with the man who puts his foot in every puddle, and that is what Reger, doubtless a man of much talent, is con-

tinually doing. Mr. Fiedler played the first two move-

ments of the Symphony rather differently than seemed entirely characteristic-the first movement rather rhetorically and with some roughness of tone; the slow movement more slowly than seemed well, the phrases being stretched a little farther than their normal capacity; but the scherzo was played in an unforgettable manner and there were excellent passages in the finale. Bossi's intermezzi were played for the second time at the symphony concerts and they should be played oftener. The music is witty, exuberant, fizzing like champagne, though couched in rather archaic manner and scored for string orchestra. Its spirit, however, is rarely Italian, and as for its manner, the composer does the most interesting and astonishing things, contrapuntally, so cleverly that they are not noticed. And that seems skill and that seems art. Weber's overture was well played and it is well instrumentated.

O. D.

The Margulies Trio Concerts

The Margulies Trio has changed the scene of its concerts from old Mendelssohn Hall to Carnegie Lyceum. The concerts will be given on the evenings of November 21, January 23 and February 27.

SCHUBERT AND HIS INSPIRING COFFEE GRINDER

THE following story told by Franz Lachner, a friend of Schubert, is reproduced in the Buffalo Express: Many a time I visited my friend Schubert in his scantily furnished rooms in the Lichtenthaler suburb. One afternoon in February, 1826, when I stood knocking at his door, it was cold and dismal. Schubert, delighted at my unexpected arrival, greeted me with open arms and visible pleasure. "Come in, come in, I am glad you thought of me. This is a bad day for my work. Everything goes wrong, I have no inspiration. We will have coffee and over our cups we will discuss our future and consider the vast fortunes we are going to make."

He went to his primitive wooden cabinet (his most precious piece of furniture except his old piano, he used to declare) and took from this antique, another, a rickety old coffee mill, which he called his jewel. The coffee beans were measured out, spectacles laid aside and a vigorous grinding, with humming accompaniment, began. Sud-denly, he cried: "I have it! I have it! you rusty machine"-and flung the mill into the corner, with a scattering shower of beans. "Have what, dear Franz?" I exclaimed,

in astonishment. "Oh, it is too beautiful to have such a grindstone as this-melodies and themes come flowing! Yes, this ra-ra-ra, it is inspiring! It transports us into the world of imagination," murmured Schubert mysteriously.

"It is your coffee mill that is creating, not your brain," I laughed.

"Quite right, Franz," cried Schubert, "that's the truth; but my brain hunts, for days at a time, for what the little machine will often bring me in a moment. Hear now what this hideous thing has conjured out of me." He ran to his piano. Wonderful music flowed from his short, fat fingers. I pulled out a piece of paper and wrote down his improvisings. They were the themes of all wonderfully glorious string quartet in D minor, that work of monumental importance and imperishable

After we had finished our sketches Schubert sprang from the stool with the words: 'Come, Franz, now we will hunt out all the coffee beans, so that we get our coffee.' It was too absurd to see Schubert, stout as he was, groping around the floor and both of us hunting for beans, but soon our Mocha was ready and poured, and, to tell the truth, Schubert was not only a great composer, he was also a past master in the art of coffee making.

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It was a bold proceeding to begin with a group of Bach works for violin alone, for these while bristling with difficulties, are scarcely very attractive to the general public. But they displayed Miss Collier's musicianship in a very strong light, and her broad tone, her pure intonation and her general strety demand praise. In double stopping she was remarkably sure and clear-toned, and her freedom of bowing was exceptional.—Louis C. Elson in Boston Advertiser.

Her technique is flawless and in addition she displays a temperamental warmth, characterized by the most refined nusicianship, a happy combination possessed by few riolinists.—Indianapolis Star.

Miss Bessie Bell Collier, violiniste, made the hit of the vening.—Brooklyn (N. Y.) Standard Union

She draws a most beautiful tone from her instrument, phrases artistically and is thoroughly artistic in every way.

—Troy (N. Y.) Standard.

Home Address: 16 Stetson Street, Brookline, Mass. Studio: 6 Newbury Street, Boston

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Conservatory of Music

ALFRED HALLAM, Director

SARATOGA SPRINGS, N. Y.



One of the Children's Classes from Which Mr. Hallam Recruits His Children's One of the Harmony Classes—Teachers, from Left to Right: Alfred Hallam, George Scott Hunter, T. Austin Ball, Ernest Bayne Manning



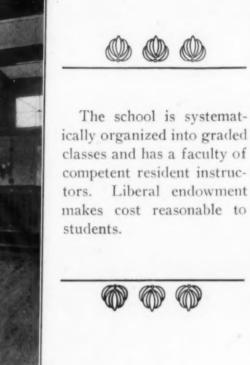


This Conservatory aims to provide a thorough training in the science and art of music under a systematic course of study in all branches of music.





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It is located at Saratoga Springs, New York, on the Delaware & Hudson, Boston & Maine and Adirondack railroads. Saratoga Springs has a population of over 13,000 and is a State Reservation.

The health of the students is looked after by the school authorities. Only the newest and most approved plumbing is used in the buildings. The food is bought and the meals planned by a trained housekeeper who has ever in mind the proper food values and nourishment for the

Physical training is recognized as part of the

school course and every student is expected to take scientific and systematic physical exercises, unless excused by a medical certificate. Each student on entering the school is given a careful physical examination. This enables the Physical Director to assign the regular class work and to prescribe special corrective exercises when needed. A well-equipped gymnasium is provided for this work.

Skidmore School of Arts is undenominational by charter and offers the same advantages to students of every faith. The life of the school is earnestly Christian and the development of Christian character is an end distinctly sought. Chapel service is held once a day at which all students are expected to attend.

The life of the resident student is under home influence—there is no chance for loneliness—the social life is under the supervision of a trained director. There are several social clubs and student organizations, also in charge of this director, which provide the students with a place to meet and enjoy themselves outside of school hours.

Tennis Court, Basketball Court, Croquet Ground and Bowling Alleys are provided for the use of the students, while a well-kept golf links is within walking distance.

The Conservatory contains a beautiful Auditorium, in which weekly concerts will be given by the students, thereby affording splendid preparation for future public appearances.

This Conservatory will be conducted strictly along collegiate educational lines with daily lessons and daily practice, under careful supervision. A methodical all-round training will be enforced upon all students. In brief, this is to be a school where a student desiring to become a thorough musician can secure a complete and practical musical education which will thoroughly qualify him for professional work.

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SARATOGA SPRINGS, N. Y.

RUSSIAN OPERA SINGERS HERE WITH BALALAIKA ORCHESTRA MAETERLINCK TO VISIT

Interesting Novelty in Connection with Tour of Unique Band of Instrumentalists-Sing Excerpts from Operas of Their Native

M. W. W. ANDREEFF'S Imperial Russian Court Balalaika Orchestra which is making a triumphant transcontinental tour of America, under the direction of the Russian Amusement Company, of which Max Rabinoff is the president, is one of the most interesting novelties of the musical season. Those who have already been fortunate enough to hear these players on the national Russian instruments do not wonder that they are "under the August Patronage of His Imperial Majesty, Nicholas, Czar of All the Russias."

With the Imperial Russian Court Balalaika Orchestra this season is a group of grand opera singers from the Imperial Opera Houses of St. Petersburg and Moscow. Since not even the Metropolitan Opera House of New York offers Rus-



W. W. Andreeff, Conductor of the Balalaika Orchestra Which Is Now Tour-

sian opera, sung in Russian, this feature of the performance has a distinct value as a

Appearing in Russian costume, that of the ancient Boyars, the singers give selections from all the standard Russian operas. They sing in solo, duo, trio and quartet,

People's Symphony 4 ORCHESTRAL and 6 CHAMBER F. X. ARENS Director

Carnegie, October 15 3 P. M.

LISZT CENTENARY PROGRAM Soloist: Leo. Ornstein Carl Morris Dr. William C. Carl at the Organ TICKETS, 15, 25, 35 and 50 CENTS

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Quartet of Russian Operatic Singers Here with the Balalaika Orchestra. Left to Right: Ivan Tomashevitch, Basso; Olga Scriabina, Contralto; Liubov Orlova, Soprano, and Nicholas Vasiliev, Tenor

and are able to render almost a whole act of some of the best known Muscovite operas without chorus. The operas from which the Imperial artists will sing selections are: Tschaikowsky's "Pique Dame,"
"Eugen Onegin" and "The Witch"; Glinka's "Life for the Czar" and "Ruslan and Ludmilla"; Rimsky-Korsakow's "Sadko,"
"The Czar's Bride" and "Snegurotcka";
Borodine's "Prince Igor' and Serov's
"Rognyeda."

The opera singers with the Balalaika Or-chestra are Mlle. Liubov Orlova, soprano; Mlle. Olga Scriabina, mezzo-soprano; M. Nikolai Vasiliev, tenor, and M. Ivan Tomashevitsch, basso.

Andreeff is literally worshipped by the Russians. He is considered one of Russia's greatest living conductors, and he has done much for Russian music as a missionary, having restored the balalaika to its own. So great is Czar Nicholas's fondness for M. Andreeff that he has decorated

him repeatedly.

Though the tour will end on February 22, the musicians and singers will appear in practically every big city in the coun-The towns of first importance were most of them visited on the experimental tour of last season. Guarantees from local managers in these cities and advance de-mands for tickets reveal that the packed houses of last season only began to show the popularity of the Balalaika Orchestra.

That American amateurs are falling under the spell of the balalaika is evidenced by the fact that leading musical supply houses have put the strange looking, threecornered, three-stringed instruments on sale. The college musical clubs were the first to seek to purchase the instruments.

Noted Artists to Appear at Peabody Conservatory

BALTIMORE, Oct. 9.—An attractive list of artists will appear at the Friday afternoon recitals at the Peabody Conservatory of Music this season. The artists and the dates of their appearance are as follows: October 20, Ernest Hutcheson, pianist; October 27, Alma Gluck, soprano; November 3, Theodor Hemberger, violinist; Austin Conradi, pianist; November 10, Bart Wirtz, 'cellist; Mabel G. Siemonn, Efrem Zimbalist, violinist; November 24, Flonzaley String Quartet: December 1, George F. Boyle, pianist: December 8, Harold Phillips, organist; Ada Sassoli, harpist; December 15, Barrère Ensemble; January 5, Kneisel String Quartet; January 12, Harold Bauer, pianist; January 19, Elena Gerhardt, soprano; January 26, Kathleen Parlow, violinist: February 2, Kneisel String Quartet; February 9, Josef Lhévinne,

pianist; February 16, J. C. Van Hulsteyn, violinist; Adelin Fermin, baritone; February 23, Alexander Heineman, baritone; March 1, Emanuel Wad, pianist; March 8, Kneisel String Quartet; March 15, Katharine Goodson, pianist. W. J. R.

AMERICA IN DISGUISE

Defies Reporters to Discover Identity-Debussy also Coming for Boston Performance of "Pelléas"

LONDON, Oct. 7.-Maurice Maeterlinck, the illustrious Belgian dramatist, is to accompany his wife, Georgette Leblanc, to America, when she goes to appear at the Boston Opera House in "Pelléas et Mélisande," but he is going incognito and defies the American newspaper men to discover his identity and interview him. Maeterlinck says he has never been interviewed and does not intend to be and he has wagered Henry Russell, manager of the Boston Opera House, \$400 and other friends varying amounts that he will escape discovery at the hands of the American reporters. Mme. Maeterlinck is booked to sail on the Olympic on December 20. Mr. Russell is confident that he will win his wager, but warns the American newspaper men that Maeterlinck is a master of disguises.

Mr. Russell was informed by telegram this morning that Debussy expects to go to Boston, too, for the opening performance of "Pelléas."

Mr. Russell announces that he has secured an American soprano, Elizabeth Amsden, of Boston, to sing the title rôle of "The Girl of the Golden West." Amsden has been singing at Milan, Vienna and London for the last five years.

Miss Annie Friedberg

++++++++++++++++++++++++

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SOME MISTAKES, AND THE ONE THING NEEDFUL

By LESLIE J. HODGSON

One of the most radical truths brought home to the professional musician by the latter-day perfection of pianoforte-playing devices is the fact that, from the point of view of public work, there is no place now for the pianist whose sole stock-in-trade is mechanical dexterity. With infallible technic ever on tap and capable of being used with excellent results in the hands of a manipulator with artistic instincts, there is no room for him. To escape elimination in the path of his mechanical rival and to justify his professional existence it is necessary that he offer a great deal more than is possible to the mechanical apparatus, that

he go on where it leaves off, that, in short, he create a definite mood, an atmosphere.

To create a tonal mood one must have at command the technic of expression. By this, of course, is not meant what is comunderstood by the term "techdigital velocity, but the "atmospheric technic" built by vir-



tue of a richly developed imagination on the substructure of solid executive attainments. It is easy enough to say, "Do this,' for a certain kind of tone, and "Do that" for another quality, but there are many infinitely subtle effects of tonal grading that cannot possibly be imparted, that can be produced only at the dictation of the in-dividual mind. For this reason it is allimportant to the student to cultivate imag-

This is not a new discovery, but heretofore it has been pointed out usually in a more or less casual, incidental manner, and among the few who have given vital attention to it the frequent mistake is made of confusing imagination with fancy. Fancy is much more commonly met with than imagination. But fancy alone, while it may bear one along temporarily, cannot carry one far; it does not cut deep.

Strange, isn't it, that the most essential element is the most wantonly neglected in the training of musicians! Look at the vast crops turned out by the conservatories and private studios of Berlin, Paris and other European centers year after year in the name of Art. What is it that enables the few exceptions gradually to gain and maintain the public's abiding interest, while the thousands upon thousands, often excellently equipped technically, sink back to be swallowed up in the rank and file of music's huge standing army? The answer is, the possession of the one thing needful. It is but just, of course, to remember that there are those who do not court a public career, there are others who may be hampered at critical periods by an inadequate physical equipment; but within the limits of a brief article it is necessary to gener-

Now, if you are any one of nine hundred and ninety-nine persons in a thousand you will promptly say that the one thing needful is temperament; if, by any chance, you are the thousandth you may know that it is something more. The one thing needful is a chemical compound of temperament and imagination. Temperament alone is not the secret. Uncommon as is that sadly traduced attribute, it is infinitely more common-especially in its outward and visible manifestations-than imagination.

Like charity, "artistic temperament" is used to cover a multitude of sins, from various moral vagaries of highly strung natures to the petty excrescences of the puny spirits that animate ill-shapen masses of egotism. We all know the professional type that oozes temperament at every pore, you can see it dripping from his leonine mane, it is wafted in your face from the flowing ends of his Byronic tie, and sooner or later-sooner, as a rule-it is sure to vent itself in mongrelesque snarls if the critics do not take him at his own exalted valuation. He then consoles himself with the reflection that he is ahead of his time. Alas and alack, if he but knew how far he is behind it! Just here is where the possession of imagination and a healthy sense of humor would save him from the gnawing torments of the Great Unappreciated.

Imagination must be cultivated in two ways: first, by concentrated intellectual study of non-musical subjects. It is one of the profession's tragedies that so many of its members are under-educated. The more highly organized the imagination the more fully you can respond to the great composers you undertake to interpret. The second and complementary way is by living actual life—living tensely, intensively, overwhelmingly. The keener and more extensive your range of experience with the real things of life, with the real tests of your life philosophy, the more human must be your powers of comprehension. But it is necessary to have gotten above and aloof from the basic upheavals of one's nature caused by those experiences that threaten temporarily to cut away the underpinning, in order to be able to speak with that authority and conviction which only hardwon poise can engender.

Budding pianists, generally speaking, make one of their first mistakes by rushing from their teacher's studio to the concert-room. Every student is of necessity more or less imitative as long as he is with a teacher, and until he has developed his own intellectual and emotional personality to the point where he is qualified to act on his own initiative in interpreting the message of the great creative geniuses. If young pianists returning from Europe would wait a year, at least, and give themselves a chance to become detached from the spirit of the studio before making a professional appearance they would strike more deeply into the public's interest. Many a premature début has been fatal to a public career.

Another deplorable mistake lies in the proneness of young artists to consider themselves equal from the outset to works to which, they should realize, their powers can attain only in the fulness of time. They try to stretch their limited mental vision to the framework of Beethoven and Brahms. In more subjective mediums they deceive themselves with the supposition that by excessive abuse of tempo rubato and freakish contrasts of fortissimos and pianissimos they can move people's hearts, whereas they move only their stomachs. They drool maudlin sentimentalism all over the keyboard and hug to themselves the delusion that this transparent counterfeit is really emotion, while all the time true emotion is an undiscovered country

Incidentally, it is the same and intellectu-

ally many-sided men who have gradually been emancipating the profession from a reproach it has long borne in the eyes of their fellow-men in other walks of lifethe reproach of being an effeminate calling for a man. No one now disputes the dignity of music as a means of livelihood for

LISZT PROGRAM FOR PEOPLE'S SYMPHONY

Allegorical Painting of Composer to Be Exhibited at Opening Concert-Noted Soloists to Play

The People's Symphony concerts season opens at Carnegie Hall next Sunday afternoon with a Liszt centenary program—the first of the season. The soloists for this occasion will be Leo Ornstein, pianist, and Carl Morris, baritone. William C. Carl will render the organ obbligato with "The Battle of the Huns" and Mr. Harry Sacher the czimbalom obbligato. The program is

1. "Battle of the Huns" (after Kaulbach's painting), with Organ Obbligato, Dr. William C. Carl at the organ. 2. Group of Hungarian Folksongs (illustrating the following number). 3. Hungarian Fantasie (Orchestra and Piano). 4. "Gretchen," from "Faust" Symphony. 5. Hungarian Rhapsodie No. 3, with Czimbalom Obbligato, Mr. Harry Sacher. 6. Group of Piano Soli; (1) "Liebestraum"; (2) "Au bord d'un Source"; (3) Mephisto Waltzes. 7. Polonaise in E, No. 2.

By the courtesy of the Hungarian artist Joannes de Tahy, the society is permitted to display his celebrated allegorical painting of "Liszt composing the Second Hungarian Rhapsody," which was recently exhibited at the Knoedler art galleries. guests of honor on this occasion will be Herr Heinrich Ritter Lowenthal von Lina, chargé d'affaires of Austria-Hungary, and the consul-general, Herr Alex. von Nüber, this latter gentleman having kindly lent the flags of the consulate to decorate the center boxes which will be occupied by these

Shattuck with Thomas Orchestra

Arthur Shattuck, the American pianist will appear with the Theodore Thomas Orchestra on March 8 and 9 in Chicago, and will play the First Rachmaninoff Concerto on this occasion. This date is in addition to his concert in Milwaukee, Wis., This date is in where he will also be heard with the Thomas Orchestra.



AMERICAN ART ADVANCING

Louis Persinger

of Colorado Springs

After studying with Ysaye and Thibaud and after playing 60 concerts in Europe last year, and after playing with the great orchestras in London, Paris, Vienna, Madrid, Berlin, etc., during the coming season, will be introduced to America during the 1912-1913 season by:

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Marguerite Lemon

The American Soprano

will fill some engagements in her native country during January, 1912



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KRAFT INAUGURATES ORGAN

Gives Hartford Audience Demonstration of Resources of Instrument

Edwin Arthur Kraft, of Cleveland, who is rapidly establishing himself as one of the foremost concert organists in America, was heard in Hartford, Conn., on October 4, when he inaugurated an organ at the Asylum Hill Congregational Church. His program read as follows:

Faulkes, Concert Prelude and Fugue; Faulkes, Canzona; Sturges, "Meditation"; Jadassohn, Scherzo-Canon; Rogers, Grand Chœur; Lemare, "Sunset"; Dethier, Andante Cantabile; Maquaire, First Symphony, op. 20; Tschaikowsky, "Melody," and "Autumn"; Bonnet, Intermezzo; Bonnet, Caprice Heroique; Silver, Berceuse; Johnston, "Evensong"; Rogers, Second Toccata; Wagner, "Fenerzauber"; Wagner, "Ride of the Valkyries."

Mr. Kraft displayed remarkable technic, both in his manual and pedal work and a command of registration that gave evidence of musicianship of a very high order. His conception of the larger works, like the brilliant Maquaire symphony, one of the finest modern French works for the organ, shows his mature musical equip-

ment and his entire performance was all that could be desired. He has been re-engaged for another Hartford appearance. He was assisted by Edith J. Ellis, soprano, who sang Gounod's "Repentance" and "Elsa's Dream" from "Lohengrin."

Mendelssohn Glee Club to Continue Concerts, Though Homeless

Although rendered homeless by the turning of Mendelssohn Hall into a moving-picture theater, the Mendelssohn Glee Club, of New York, announces that it will give its three concerts as usual this season, using the hall in the Hotel Astor for the purpose. Clarence Dickenson, organist of Brick Presbyterian Church, is the present conductor, succeeding in that capacity such famous musicians as Edward MacDowell, Arthur Mees and Frank Damrosch. The club was organized in 1867 and its concerts have always been a feature of the New York season. When Alfred Corning Clark built Mendelssohn Hall in 1893 he gave the club a suite of rooms in the building and the use of the hall for its rehearsals and concerts.



BEATRICE McCUE

The American Contralto

PRESS COMMENTS:

Miss McCue sang very acceptably "My Heart Is Weary," from Nadeschda, by Goring Thomas, and a selection of songs by Goetz, Hawley and Denza. She was liberal with her encores, which received round after round of applause. Her voice has been carefully trained and it is rich and full and possesses an enviable smoothness in tone quality. Reading, Pa., Eagle, October 7, 1911.

The voice of Miss McCue, too, is most beautiful. She not only is a thorough master of technique, but has the voice to carry it to perfection.—Reading, Pa., Times, October 7, 1911.

She has a magnificent voice, one that combines a superb quality, with remarkable volume.

—Cleveland Press.

We know of no Akron singer who sings more soulfully and naturally than Miss Beatrice McCue. Her full robust tones and warmly colored interpretations will always touch and awaken an answering chord in every heart.—
Times, Akron, Ohio.

Miss McCue has a voice of rich quality and great sweetness. Her enunciation is clear and distinct and her singing added greatly to the morning's pleasure.—Courier Journal, Toledo, Ohio.

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Don't study composition with a pianist.
Don't study singing with an accompanist.
Don't study violin with a conductor.
Don't study violin with a conductor.

panist.
Don't study violin with a conductor.
Don't change teachers every fortnight.
Don't study piano alone, but get a
knowledge of general musical literature, besides reading the best literature of the best writers.

IN my opinion fully fifty per cent, of our music teachers in America are competent and a good many are superior to their European brothers. This may sound alarming to many, and the reason for it may be inquired. I have given much thought to the matter before drawing this conclusion, and this is the deduction I have made. The American teacher cannot

Alexander Lambert

rels or on a reputation established as a concert performer. He must produce results, and in order to do so must keep constantly at work and give the very best that is in him toward the development of his pupils.

All successful

live on his past lau-

teachers in this country owe their success to their untiring energy, love for their work and the interest they take in their pupils' work

in their pupils' work, and not for the reputation they may have acquired, which counts for naught. Take Leschetizky, for example, who at the age of eighty-one to-day still enjoys the honor of being considered the greatest piano pedagogue in Europe.

Where is the American pupil who would be willing to study on this side of the Atlantic with a teacher of his age? The Europeans cherish tradition in everything they do and the reputation of an artist is something that they remember even after his powers begin to wane.

Morally, too, the American teacher is far above the teacher abroad. He cannot allow himself the privileges, if we may call them such, that the German, Austrian or French teacher can. He must conduct himself with extreme propriety before his pupils and his private life must be irreproachable. European custom allows of certain things which in this country would result in a teacher's being tabooed.

As regards the American pupil going abroad I know absolutely that all who do so are prepared fully three-quarters by their teachers here. The teacher on the other side does very little for the pupil's progress and if the pupil eventually wins success the credit is reflected on the European teacher, whereas the American teacher who has worked for years with the pupil does not even receive a mention. This seems to me a great injustice and I hope that the time will come when the American student will be as anxious to acknowledge what he owes his American teacher as he is at present proud to give all credit to his European teacher.

A word about conservatory teaching: We of the notes being printed with black ink

have to-day a number of excellent schools in this country, some in New York, Boston, Chicago, Cincinnati, Baltimore and other large cities. I myself had an institution which was recognized here and abroad as a place where conscientious teachers were engaged in giving instruction of a high order.

Many of our conservatories have been unsuccessful in graduating pupils who have won public recognition through the fact that their corps of instructors has not been made up of the right kind of material.

It is the selection of teachers that is responsible for it. Great artists are to be found on the lists, but teachers who have won a reputation as teachers are conspicuous by their absence. A faculty must contain men and women who have the pedagogic instinct, a gift which is not the property of many. To produce results one must have teachers whose sole interest is the future success of their pupils and not artists who teach as an avocation. The conservatory that would be instrumental in engaging such teachers who will add to its renown must have this in mind as a guiding principle. Only then can it hope to become a factor in the musical growth of its community.

MUSIC SCHOOL SETTLEMENT

Brooklyn Branch of New York Institution to Have New Home

The Brooklyn Music School Settlement which was founded last year as a branch of the New York Settlement, is this year being launched as an independent institution and articles of incorporation are being filed preparatory to the purchase of a \$25,000 piece of real estate which is well located for the work of the school. The entire amount which will be required is not yet pledged.

Last year's work was an exceedingly successful one, considering that but little more than \$3,000 was available in addition to the rent. This year however the work has started even more favorably; with almost the entire teaching time of the staff already filled. A large donation of music has been made by the New York institution. The board of directors is composed of:

Mrs. W. H. Barret, Mrs. E. C. Blum, Mrs. A. W. Dennen, Ruth Dudley, Mrs. F. W. Howard, Mrs. M. D. Kalbfleish, Mrs. F. M. Lupton, Mrs. H. R. Mallory, Mrs. C. J. McDermott, Miss A. L. Morse, Miss C. L. Ogden, Mrs. S. R. Kennedy, Josephine Rathbone, Mrs. Chas. A. Sackett and Messrs, Seymour Barnard, W. H. Crittenden, Nicholas de Vore, John Haynes Holmes, Alfred Robyn and C. L. Safford.

Helen VanIngen is the director of the work of the school.

N. de V.

"Black Music" for "Blue Bird"

London, Oct. 7.—Some remarkable and novel ideas have been carried out during the provincial tour of the "Blue Bird" company with regard to the preservation of darkness in the auditorium. In order to reduce the display of light to the barest minimum, not only are the musicians' electric light bulbs fitted with special shades, but reflection from their music is obviated by the innovation of black music. Instead of the notes being printed with black ink

on white paper, the reverse process is adopted. The paper is black and the staves and notes are white. Gleaming white shirt-fronts of the orchestral players are hidden by black bibs, while the crowning effect in this eclipse of light—direct or reflected—is achieved by the order that any musician who happens to be bald is to wear a black cap.

CHICAGO PIANIST'S SUMMER

Edna Gunnar Peterson at Studio After Series of Society Musicales



Edna Gunnar Peterson

CHICAGO, Oct. 7.—Edna Gunnar Peterson has returned to her studio in the Fine Arts Building, prepared for her pupils, and has been engaged for a number of recitals during the coming season. During the Summer she was constantly being importuned to give recitals and did, in fact, appear at a number of social functions. When she was in Grand Rapids, the latter part of July, she gave an informal musicale at one of the beautiful homes in that city and the local critic made an emphatic prediction that in coming years she would assume a position among the foremost women pianists.

Miss Peterson was a guest at the residence of Mrs. Frank Loudon at Oregon, Ill., when the titanic statue of "Blackhawk" was unveiled on the bluffs overlooking the Rock River. When she visited Lakeside, Mich., she gave an informal musicale at the Summer home of the contralto, Marie White Longman, and another recital for guests of Mr. and Mrs. Arthur Dunham at the same place. The accompanying picture of Miss Peterson was taken at the Summer home of Mrs. Rowe, Higland Park, Mich. Mrs. Rowe is one of the leading musicians of the Wolverine State. C. E. N.

Yvonne de Treville Engaged for Opera in Russia

Yvonne de Treville, coloratura soprano, who will begin a concert season in the United States early in January, is engaged to give a series of performances in Russia in the operas of "Lakmé," "Lucia," "Barber of Seville" and "Rigoletto." She is also to appear at the Philharmonic in Warsaw.

Dan Beddoe has booked a large number of engagements for his season in England.

POHLIG ORCHESTRA CHARMS PITTSBURGH

Philadelphia Organization Heard in Programs That Exactly Suit Audiences

PITTSBURGH, Oct. 9.—Carl Pohlig and his splendid Philadelphia Orchestra won an instantaneous success last week at the Pittsburgh Exposition, where the organization played to big audiences afternoon and night. Director Pohlig has the happy faculty of selecting programs that appeal to his hearers, and the interest of his audience was captured inevitably. Then again there are several players with Mr. Pohlig who were formerly identified with the defunct Pittsburgh Orchestra, among them Anton Horner and Otto Henneberg, both horn players of experience.

The opening number at the first performance was from "Fra Diavolo" and then came the ever-popular Mendelssohn's "Spring Song," just the kind of music in which Pittsburghers revel. Mr. Pohlig next presented Boccherini's "Menuetto" with most pleasing effect, giving Strauss's "Blue Danube" waltz as an encore. "The Polish Dance," by Scharwenka, proved highly interesting as another number of the first part. The second half of the program opened with Wagner's overture to "Rienzi," played in a spirited manner. Perhaps the most popular offerings were the intermezzo by Moszkowski, Delibes's "Valse Lente" and Saint-Saëns's "Danse Macabre." The first concert closed with the playing of a march from the "Lenore" symphony, by Raff.

The Mendelssohn Male Choir has been reorganized somewhat for the present season's activities. It has been decided to limit the number of voices to sixty, and all places have been filled. There is a waiting list. It has also been decided to assess each member and associate member \$10, this fee to entitle the associate members to tickets to the season's concerts. In addition to the appearance of Mabel Beddoe, contralto, at the first concert, as stated elsewhere in Musical America, the choir has concluded negotiations for the appearance of Mme. Elsa Ruegger, 'cellist, for the same concert. The second concert will be given April 16, at which time Francis MacMillan, violinist, will be the solo-

Choral Novelty for Brooklyn

In announcing the plans of the Brooklyn Orchestral Society and the Brooklyn Oratorio Society, the director, T. Bath Glasson, promises at least one novelty of great interest in Granville Bantock's tone poem, "Dante and Beatrice," which will receive its first production in America at an early concert of his combined societies in the Academy of Music in Brooklyn on November 12. During the season there are to be three concerts by each of these societies and one concert by The Cecilia Society, a ladies' chorus, also under the conductorship of Mr. Glasson. N. de V.

The Germans have coined a word, "vermottlt," to apply to conductors who have been attacked by the Felix Mottl microbe of dragging the tempi.

Rumor in Germany insists that Richard Strauss intends using Molière's "Tartuffe" as a libretto.



Mr. and Mrs. REED MILLER

Now on tour for six weeks, appearing in the principal cities of the West, Middle West and South.

Mr. Miller is re-engaged for the "Messiah," in New York, with the New York Oratorio Society (his seventh appearance), and with the Handel & Haydn Society, in Boston, his third appearance there in twelve months, and for the Thomas Orchestra Spring tour. Mrs. Miller is also engaged for this tour as contralto soloist.

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a lullaby.

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IRVIN MYERS

BARITONE

What the Italian Papers Say

"GAZETTA" (Bologna)

"Wednesday night was the evening of honor for the Baritone Myers at the 'Comunale,' where he continued his appearances in Italy with success and applause. Myers sang wonderfully, especially in the third act, in his duet with 'Aïda,' where his beautiful voice and dramatic action merited an

outburst of applause in the phrase. 'Non sei mia figlia.' He was called before the curtain six times."



"IL TROVATORE" (Milan)

"An American made his début in this city last night. A beautiful and

sonorous voice, one of the highest baritones we have had from across the Atlantic, Irvin Myers showed the highest musical intelligence and splendid acting. Myers in the beautiful opera 'Aïda' received the merited applause of a theater filled to the overflowing."

"COFFARO" (Genoa)

"Yesterday was presented in 'Lucia' the baritone, Irvin Myers. He interpreted the part of 'Ashton' masterfully without a rehearsal. He sang with beautiful quality and coloring of voice and with great authority."

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Pitting American Violin Works Against the Foreign Product

By MAUD POWELL

WHAT'S in a name? And yet, a name may make a difference, the fair Juliet to the contrary notwithstanding. If our motor boat hadn't its ridiculous name, we should not get half the fun out of it that we do. "Fiddle-dee-dee" causes a that we do. "Fiddle-dee-dee" causes a smile and often raises a good-natured "halloo" in the boats that we pass at close

Maud Powell

range. We seem to carry a talisman with us in our name and our "fiddler" ensign, that arouses a spontaneous spirit of good-will and good - fellowship wherever we speed our little craft. There is a free masonry anyway among water-folk that is good to contemplate. matters not in the least if one's engine breaks down

-there are a dozen offers of help in no time—and if one finds a sailor becalmed or his rudder disabled it is an exhilarating adventure to tow him

into port, even though one gets home late to supper in consequence.

There is music in the sea, too. I had never noticed that the sea speaks in diatonic intervals, until Edwin Grasse, the blind composer-violinist, drew my attention to the curious effect. The surf ripples forward and back in diatonic scales-unlike the wind, which manifests itself chromatically. By the way, Mr. Grasse has written a fascinating and clever study called Wellenspiel (will some one suggest an adequate English equivalent?) which I shall play this Winter.

I have found several really good program pieces by American composers, which shall use on most of my forthcoming recital programs. Arthur Berg's mellow "Musings," Harry Gilbert's vivacious Scherzo, W. H. Humiston's brisk and concise "Suite" are all worth playing. Several other good things are awaiting their turn—indeed the signs are most hopeful for a good répertoire of American violin compositions; compositions that one can pit against the foreign product on one and the same program.

That the times are propitious musically is evidenced by the interesting material that MUSICAL AMERICA printed right through the so-called dull season. My felicitations! accompanist, Clara Blakeslee. The programs include all of the best known cycles for quartet, miscellaneous compositions, duets, trios, and solos.

BURLINGTON (IA.) PROGRAM

Local Musical Club Announces Formidable Array of Talent

BURLINGTON, IA., Oct. 7.—The Burlington Musical Club's records do not disclose as fine nor as varied a course as the present offering for the season of 1911 and 1912, and we doubt if any of the provincial cities in the Middle West will produce its equal. The course will open with a preliminary engagement on October 16 with the renowned Gadski, who will appear at the Grand Opera House. On October 30 Genevieve Smith, the Chicago harpist, will formally open the season. Following these dates will come Myrtle Evlyn, the Chicago pianist, and Lilla Ormond, the American mezzo-soprano. J. B. Rogers will produce with local talent the light opera, "Princess Bonnie." Soon after the new year is ushered in Erwin Feldes, a new singer, will appear, as also Paulo Gruppe, the Dutch 'cellist; Korschak, with Falander, the accompanist, whom our musicians remember most favorably, and Christine Miller, the favorite Pittsburgh

The Steindel Trio will appear to delight the devotees of stringed instruments. Our own Martin Bruhl will give one of his attractive recitals, and the last attraction, and probably the most expensive, will be the engagement of the St. Louis Orchestra, of sixty-five men, under the direction of Max Zach.

To the club's officers, notably Mrs. Cate Gilbert Wells, the president, unlimited praise and thanks are due for this pro-

Want Calve for New York Vaudeville

Through their London representatives, the Messrs. Shubert, theatrical producers, are negotiating for the appearance at the Winter Garden, New York, in December, of Emma Calvé. If she appeared it would be her first appearance in New York in several years. The Winter Garden is devoted to expensive vaudeville perform-

Kathleen Parlow, the Canadian violinist, has been playing in the English Provinces.

HERR EISENBERGER AT THRESHOLD OF STRENUOUS SEASON



Severin Eisenberger, Pianist and Teacher of Berlin, Who Is to Undertake Important Concert Tour

Berlin, Sept. 23.—One of the most popular pianists of Germany to-day is unquestionably Severin Eisenberger, who is in such great demand every season that only through the most indefatigable labor is he able to meet his many obligations as concert pianist and teacher. This season promises to be another strenuous one for Herr Eisenberger, whose coming concert tour will take him to all the larger cities of Germany. In addition he is booked to play in Sweden, Austria and Paris.

Carolina White sang with noteworthy success at Ostende this Summer.

CROXTON QUARTET TOUR

Four Noted Singers Begin Series of Concerts in Richmond, Va.

Frank Croxton, the concert basso, buds forth this season also as a manager, controlling the interests of the Frank Croxton Quartet.

In his booking of this organization Mr. Croxton has been extraordinarily successful. While his own popularity as an artist and his wide acquaintance has had much to do with his success as a manager, the high artistic standards of the singers concerned has made his plans easy of consummation. The quartet includes Reed Miller, tenor, his wife, Nevada Van der Veer, contralto, and Agnes Kimball, sopranos.

The tour recently opened in Richmond, Va., where the quartet appeared before an audience of 2,500 which demanded many encores. From Richmond the quartet proceeded to New York, filling engagements on the way, sang three times in New York, once in Jersey, once at The Skidmore School of Arts, Saratoga, N. Y., and then went on to the middle West. After these engagements the quartet will have eight weeks in the West and South and will also supplement this tour with a shorter one in the Spring. It is the most ambitious tour any first class quartet has yet undertaken.

This organization has been rehearsing together for at least two years and has a reputation for excellent ensemble work which stands it in good stead. These rehearsals are held with the regular concert





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NEW YORK MANAGERS ANNOUNCE THEIR OFFERINGS FOR SEASON

[Continued from page 15]

founded in February, 1910, by George Barrère, the flute virtuoso, will be heard again this season in two matinées at the Belasco Theater. The dates chosen are Monday afternoons, November 27 and January 22, and the works to be performed enlist the services of two flutes, two oboes, two clarinets, two French horns, two bassoons and one trumpet, with additional instruments for some of the more ambitious composi-

Manager Brown Deplores Practise of Clubs Engaging Artists Without Fees

By E. S. BROWN

WHEN I opened my offices last season a musician fairly well known in New York told me he did not see how there could be room for another manager of concert attractions. It was pointed out to me on other occasions that there were some half dozen new offices opened or in contemplation, and that I could not possibly cope with the heavy competition of old established managers. The gloomiest pictures of failure were painted with a most delightful complaisance that made me almost feel that it was my duty to these melancholy advisers to "give up the ghost" forthwith. Had I thanked them for saving me from so ignominious a fall; had I given them the exquisite pleasure of saying "I told you so" at once I should have gone down in history. As it is I am without even an epitaph!

My answer to these people, though perhaps as disconcerting as it was polite, was that there could never be too many competent men in any field; that some of the new managers might prove their unfitness; but that I, for one, would not; that the keener the competition of the older managers the better the influence for good. It was ungenerous to say this to my doldrum well-wishers; but generosity is not a managerial asset. How well I have succeeded may be seen when I say that I am entering upon my second season with an excellent list of artists for whom I have already booked many engagements.

Augusta Cottlow, of whom Henry T. Finck said in a recent issue of the Evening Post that America has never produced a greater pianist, will have a record season, her engagements taking her from coast to coast and from the Gulf to Nova Scotia. Gardner Lamson, the great Wagnerian in-terpreter and one of the most eminent singers in America, has already begun his season. Mary Cracroft, the English pianist, returns to this country after a most flattering reception and unqualified acknowledgment of her art last season.

Then there are under my direction such favorite artists as Paul Dufault, the popular French-American tenor, who has appeared many times with some of the largest organizations; Royal Dadmun, basso cantante, who will be heard on seven programs at the Maine festivals; Frida Windolph, coloratura soprano; Nellie Wright, soprano; Rosa Linde, long celebrated as a contralto; and Andrea Sarto, baritone, formerly of the Metropolitan Opera House.

Among the distinct novelties are the programs of Welsh songs and "Songs of Three Centuries" to be given by Mary Cheney, a concert, oratorio and recital artist of great merit; Helen Waldo, the contralto, who will be heard in "Shakespearean Lyrics," and whose "Child Life in Song" programs will be given from coast to coast, and Fuji-Ko, the celebrated Japanese actress, who will be available for concert in an original program entitled "Songs and Legends of Old Japan."

And last, but by no means least, I have the exclusive direction of Pietro Floridia, the great composer. Mr. Floridia's symphony, which has been played by most of the great orchestras in Europe, is to be presented for the second time in America by the Volpe Orchestra-the first presentation was by the Cincinnati Symphony Orchestra—and will prove an interesting work. His opera, "Paoletta," which I control exclusively, will have two weeks' production under the auspices of Mr. Dippel at Chicago, and will be toured with a great cast. I shall produce other works of Mr. Floridia's also.

Aside from these there will be many local concerts under my personal direction. Interest in American composers is steadily increasing, and generally speaking the standard of musical entertainment is the highest in the history of the country. There is but one discouraging feature in the musical condition as its exists-the attitude of a few of the clubs and organizations that are in the best position to further and promote the musical growth and standard of the country.

It seems to me that the best way to influence the art in the direction most desired would be to give it support. Yet

there are many clubs and other organizations that have adopted the policy of requiring artists to give of that which has cost years of study and thousands of dollars to acquire-to say nothing of the natural talent or genius—without compensa-tion. This cannot fail to work injury to the cause of music in many ways. It deprives the artist of a legitimate source of income; it often interferes with his bookings and lessens his value with other organizations; it creates a public that will not patronize public concerts because it has been taught that it can hear good music at no further cost than a club fee; in fact, it levies a tax upon an art that should be fostered and protected. And I am sorry to say that the clubs who pay little or nothing for their musical entertainments are fast increasing; and these are not the organizations that cannot afford to pay, but the largest and wealthiest!

As to American opera and opera in English, they are an established fact. Mr. Dippel is an important factor in this direction: and my production of the Floridia opera "Paoletta" will certainly stimulate the composition and production not only of American opera, but of opera in the English language.

As to the concert business in general I might liken it to a Pantagruelian babe-a field of monstrous proportions still in its infancy, without either system or conformity, yet whose future can but barely be dreamed and whose possibilities have not yet been tested.

Concert Plans of the Metropolitan Singers

F. C. COPPICUS, the head of the concert bureau of the Metropolitan Opera House, has just sent out his season's prospectus. Most of the well-known singers at the Opera House, including Miss Farrar, Mme. Fremstad, Mme. Destinn, Mrs. Homer, Mr. Caruso, Mr. Amato and Mr. Martin, will be available for concert engagements during the season. The Russian bal-let will also be available for private engagements during December and January.

Mr. Coppicus is beginning his third season as head of this department, and has proved himself eminently qualified by tem-perament and training to cope successfully with the work.

Howard Pew Bringing Nikisch Orchestra Here

HOWARD PEW, manager of Arthur Nikisch, conductor of the London Symphony Orchestra, states that Mr. Nikisch will sail from Europe on March 30, arrive here on April 6, and two days later will start his tour, which will last until the 28th of that month. The opening concert will be given in New York on April 8, and will be followed by appearances in Boston, Brooklyn, Philadelphia, Baltimore, Washington (these two latter cities in one day), Pittsburgh, Cleveland, Chicago, St. Louis, Kansas City and others. The last concert will take place in either Boston or New York, on April 28.

Mr. Pew is also the associate and representative of W. R. Fales, the leader of the American Band and Orchestra, of Providence, R. I., and all the bookings go through Mr. Pew's hands. As far as their plans could be ascertained, they will appear in a six weeks' Chautauqua during next July and August in the Middle West.

Sorrentino, conductor of the Banda Rossa, is another representative band leader for whom Mr. Pew arranges the bookings. Mr. Pew, who has been for nearly forty years in the field of band and orchestra management, is perhaps best known by those interested in musical affairs as the man who was the first press agent and business manager of the famous Gilmore Band, and as the man who made Creatore famous. Mr. Pew has also been associated with the Thomas Orchestra, the Strauss Orchestra of Vienna, the Victor Herbert tours and also managed the Sousa Band in 1892-93 and the United States Marine

Where J. E. Francke's Artists Will Appear

PAULO GRUPPE, the great Dutch 'cellist, who is making his third tour of America, is booked as follows: Montclair, N. J.; Newark, N. J.; Buffalo, Rochester, Brockport, N. Y.; Utica, N. Y.; Cleveland, O.; Columbus, O.; Canton, O.; Wooster,



Howard Pew, Manager of the London None but Americans Symphony Orchestra Tour

O.; Lansing, Bay City, Grand Rapids, Detroit, Mich.; Springfield, Ill.; Kansas City, Mo.; Denver, Col.; Salt Lake City, Utah; Portland, Ore.; twelve concerts on the Pacific Coast and throughout the Southwest.

Mme. Sophie Traubmann, dramatic soprano, formerly of the Metropolitan Opera and the principal German opera houses of Germany, is booked in Cleveland, Toledo, Albany, Troy, Newark, Hartford, Milwaukee and Chicago.

Vera Curtis, soprano, has been engaged as one of the principal prima donnas of the Montreal Opera Company, and will sing in the different cities of New England, also New York and Pennsylvania, during the season.

Lealia Joel-Hulse, contralto, is booked in Oil City, Bradford, Warren, Pa.; Jamestown, Utica, N. Y.; Troy, Bridgeport, Fairfield, Stamford, and in Spring will tour

José Erard, the French tenor, will make a specialty of French folk songs. He will be heard in recital in New York, Boston, Philadelphia and Chicago.

Bertram Schwahn, baritone, will make a tour through the Middle West, giving recitals in Jackson, Mich., Lansing, Bay City, Saginaw, Grand Rapids and Detroit. He will also give several German lieder re-

Felix Fox, pianist, will be heard in the principal New England cities, among which are Boston, Providence, Portland, New Haven, Hartford, Springfield, Pittsfield, Lynn and New Bedford. He will also give recitals in New York, Boston and Philadelphia and Newark, N. J.
Francis Archambault, French bass-bari-

tone, will start this season in Holyoke, Mass., on October 28, after which he will be heard in Northampton, Amherst, Port-land, Me., Toronto, Montreal, Quebec, Sherbrooke, St. Catharines, Saginaw, Port Huron.

Cesare Alessandroni, the Italian baritone, will make a tour to the Pacific Coast in December and will also visit Kansas City, Omaha, Lincoln, Topeka, Buffalo, Utica, Elmira, Troy and Albany.

Earle Douglass LaRoss, pianist, one of the few recommended by Rafael Joseffy, is booked in Newark, N. J., Montclair, Cleveland, Columbus, Canton, Buffalo, Utica, Lansing, Bay City, Grand Rapids, after which he will go to the Pacific Coast and return through the Southwest and South.

Maddeleine Borschneck-Bossi, French mezzo-soprano, is booked in Newark, Brooklyn, Rutherford, Hartford, Albany, Troy, Syracuse, St. Louis, Cincinnati, Chicago, South Bend and Hamilton.

Mr. and Mrs. Bechtel Alcock, tenor and contralto, will make a tour, giving joint recitals. They will be heard in Orange, Bloomfield, Montclair, Brooklyn, Stamford, Hartford, New London, Providence, Springfield and Bridgeport.

Jules Falk, violinist, will make a tour to the Pacific Coast in December and will also be heard in the Northwest.

Well-Known Artists in Annie Friedberg's List

ANNIE FRIEDBERG has beeen for years well known in the musical world, not alone as a musician and vocal teacher, but as the correspondent of Leonard's Illustrated Musical Journal, Berlin, Germany. Her concert direction has been made an international one, with Miss Friedberg as the sole manager for the United States and Canada. Her concert list presents names of world-renowned fame, such as Alice Nielsen, prima donna soprano, and Otto

Goritz, who has been the leading German baritone at the Metropolitan for many years. Besides these stars there are wellknown artists like the famous 'cellist, Hans Kronold, Amy Grant, the reader, who has made a name for herself in all the leading societies throughout the country; Betty Askemsy, the young Russian pianist Juliette Selleck, a dramatic soprano well known as a fine church and oratorio singer; Mae Jennings, who just returned from a successful concert tour of the West; Lucy Phillips, the charming soprano; Elizabeth Morisson, already known as a fine contralto, and Edmund A. Jahn, for years connected with a leading church and a wellestablished concert and oratorio basso. The Gordohn Trio, with Theodor Gordohn, the composer and violinist as leader, also figures under Miss Friedberg's management, as do Edwin Franko Goldman and his orchestra. Bookings are coming in from all parts of the country and Miss Friedberg expects to arrange tours for some of them as far as the Pacific Coast.

Alfred Varsha, tenor, who has sung in practically every country of the world, will also be under Miss Friedberg's management. He sings in seven languages, and is available for opera, concert, recitals and oratorio.

in Mr. Hetzel's Roster

By LEROY HETZEL

HAVE always felt that it was absolutely wrong to cater to the interests of importations no matter how profitable, while American talent languished at home or was compelled to go abroad to seek recognition. There had been said so much in this direction and yet so little actual effort to improve conditions that the time seemed ripe for my experiment, as I may call it. This was somewhat more than a year ago. The result was never in doubt, after the first month or two, and made my ambition to restrict my entire business to American talent

It has always been my earnest conviction that the American musician is the equal of the European, especially so in singing, where, with a few notable exceptions, the American artist is conceded to be the best.

The coming season we shall hear no less than twenty-two American singers at the Metropolitan Opera House in important rôles. This is partly due to the democratic policy of Mr. Gatti-Casazza, but mostly to the fact that their superiors cannot be

I have never negotiated with any foreign artist and never intend to. There has always been plenty of work for any American artist of ability under my manage-

This season I am looking out for the interests of Francis Motley, the basso; Martha Gissel, one of the foremost concert sopranos in New York; Elsa Troetschel, pianist, an artist of exceptional ability and temperament. Also Bertram Peacock, baritone soloist at the Cathedral of St. John the Divine (I might say here that I do not think there is a finer baritone in America than Mr. Peacock, at present). Another splendid singer is Robert Armour, tenor soloist at the Cathedral with Mr. Peacock.

I am booking concerts also for the Frank Croxton quartet—famous singers all—including Reed Miller, tenor; Agnes Kimball, soprano: Nevada Van der Veer, contralto; Frank Croxton, basso. Hans Kro-nold, perhaps the best known 'cellist in New York, the Deborah Byrne Trio, with Florence Austin, violinist; Mathilde Dressler, violoncellist; Deborah Byrne, pianist, a combination of rare excellence, and the Motley Opera Company, headed by Francis Motley, an organization of artistic merit and ideals, with a large repertoire of classic and modern operas and operettas in Eng-

Harold Spier, accompanist, is also under my management. He has played for many noted violinists and singers; he is a pupil of Leopold Godowsky and is the possessor of that intangible something called temperament. C. Guy Smith, dramatic tenor, and Charlotte Mitchell Smith, operatic contralto, are also with me this season, as is Anna Nordenbolt, a young soprano of wonderful talent and interpretative powers.

William Hirschmann is one of my most reliable baritones and Forrest Lamont, tenor, who has recently come under my management, is well known in church and concert circles.

W. W. Giles and George Wrighton, baritone and tenor, form a pair of artists who were exceptionally successful last season at private musicales in prominent hotels and residences. They expect to have the assistance of Constance Toussaint, soprano, a talented pupil of Oscar Saenger this season.

Of course, it is only natural to predict a big season, but I sincerely believe that the coming one will eclipse any we have had.

[Continued on page 125]

NEW YORK MANAGERS ANNOUNCE THEIR OFFERINGS FOR SEASON

In fact, I have concerts booked as far ahead as February 22, 1912, when I shall present the Frank Croxton Quartet assisted by Hans Kronold at the Brooklyn Academy of Music. For that matter, I am already arranging a series of concerts at the Ocean Grove Auditorium next Summer when I shall feature Mr. Kronold and other famous artists.

Within the next few weeks I shall move into new quarters at No. 114 West Seventysecond street.

Bright Outlook in Store for New Managing Firm of Foster and David

By FOSTER & DAVID

WE entered the managerial field because we believed we could make a place for ourselves and receive a fair profit on our investment; secondly, we have aimed to secure artists for whom there is a real demand and that we can sell at a reasonable

The artists on our list whose names are less familiar than the better known names are of the same high standard of excellence as the well-known artists. We stand back of all the attractions we send out; we know their ability as well as their limitations and the fee we ask is exactly what the attraction is worth.

Heading our list is the famous Olive Mead Quartet, an organization of whom any manager should be proud, and we are very proud of them. The demand for them is brisk and they will have a very busy season.

For sopranos we have Mme. Mary Hissem De Moss, Mme. Nina Demitriff, the famous Russian prima donna; Viola Waterhouse and Ruth Harris. The latter is one of the youngest artists now before the public. She has had splendid success, however, due to a combination of voice and personality. By arrangement with Haensel & Jones we are permitted to offer Mme. Florence Mulford, mezzo. Mme. Mulford is always busy, as her artistic work places her in a class by herself. Mme. Mulford will be heard in a series of joint recitals with Annie Louise David, harpist. The latter filled over one hundred engagements last season and any artist who does that is busy.

Mary Jordan, contralto, a splendid artist, and a very popular woman, will be with us, as will Marie Nichols, the American violinist, A. Laura Tolman, 'cellist, and Nicola Thomas, violinist.

For tenors we have three of the very best-John Barnes Wells, Edward Strong and Frank Ormsby. We shall make a special feature of that great artist and prince of good fellows, Frederic Martin, basso. There is no man more popular before the public than Frederic Martin and his seasons are always full ones.

Heinrich Gebhard, pianist, will be a stellar attraction for whom there are many calls. We have Edward Bromberg, the great Russian basso-cantante, in a series of lecture-recitals on "Russian music. For April, May and June, 1912, we have Arthur Philips, baritone of the London Opera Company, for a series of festival and concerts. Those who heard Mr. Philips on his recent visit to America say that he will create a "furore" on his tour next

The outlook is excellent, and we are satisfied with the share of patronage we have received. Music in this country is developing with wonderful rapidity. Even small towns are engaging the best artists at good prices, and they know good music too. Through the phonograph they have the entire field of musical achievement in their own homes. The artist who goes to a small town expecting an audience lacking in knowledge or appreciation is likely to get a wonderful surprise.

We appreciate very deeply the kindly and cordial way in which the managers of New York have welcomed us. The broad and liberal spirit in which they have met us speaks volumes for the splendid company of men comprising the managers of New York City.

We believe in the future of music in this country, we believe in the artists under our management who will have their share in presenting this music. We believe ourselves competent to serve artists and committees with pleasure and satisfaction to

Manager Renard Tells of His Attractions

By FRED O. RENARD (of Renard & Shaw)

T will undoubtedly be a very busy season. Conditions have changed very much since I first began to watch and take part in the very interesting game of booking and managing artists. There is to-day a greater demand, but also a much greater supply of artists; the public, the engaging societies and managers are also much more discriminating. The big names will of course, as before, take the cream of the business, sometimes justly and sometimes unjustly.

As to the artists whose business I am looking after, there is first Anna Case, of the Metropolitan Opera Company, but owing to this engagement her time for concerts being subject to the Opera Company's approval, in control of her time during the season. She will no doubt appear in many concerts during the Winter. For May have booked her for several important dates and more are under way. Next October I will arrange a tour of twenty concerts for her before the opera season be-

Florence Austin, the violinist, who has just returned from the West after some very successful concerts there, has several engagements East during November. She will likely go to the coast for a three weeks' tour in early Spring and she will be heard in many concerts during the year.

I have now on the road the Swedish-American Vocal Trio and a company consisting of May Corine, coloratura soprano; Judith Lindblom, mezzo-soprano; Selma Linde, contralto; Laura E. Hoagland, accompanist, and a particularly clever singer of children's songs: Viola Uddgren, of Stockhom, Sweden. They are booked solid for eight weeks and return home in late November. For August Lindberg, Sweden's great Shakespearean actor, I am arranging a short tour during October and November in his remarkable enactment



Fred O. Renard, of the Managerial Firm of Renard & Shaw

of Shakespeare's "Tempest." This does, of course, not come under the head of music, but caters to my old clientèle, of many years' standing.

I am not trying to dazzle with a big list. I believe in specializing.

I have recently found, by mere accident, an unusual dramatic soprano with one of the best voices I have heard for many a day. I shall not give her name now; she is entirely unknown and I shall try some new way of bringing her to public atten-

Mrs. Sutorius Has Varied Roster of Attractions

M RS. PAUL SUTORIUS has formed a connection with Concert Direction M. H. Hanson and is planning concerts and series of concerts in many of the suburban towns in and aroud New York. An increase in business has made necessary the enlargement of her office, and, with the assistance of Miss Sutorius, she is now prepared to take charge of a concert or series of recitals for any artist, chamber music combination or orchestra in New York City or surrounding towns.

Mrs. Sutorius announces the following attractions as under her management this season:

The Symphony Society of New York, Walter Damrosch, conductor, in concerts in Orange, N. J., and Yonkers, N. Y.; the Saslavsky String Quartet, scheduled for Newport, St. Botolf Club, Boston, Harvard musical association, Scarsdale, Jersey City, and many choral societies and clubs; the Saslavsky-Kronold combination, assisted by the brilliant pianist, Mabel Hauser, in unique and rarely heard programs of ancient and ultra-modern works; A. Foxton Ferguson, lecturer of folk-lore and folksong, who will appear in many of the most exclusive private schools, both South and in New England; Mrs. Anna Arnaud, in a series of French recitals; Isabel Hauser, the artistic pianist who has returned from a Summer in Canada and is planning for a series of recitals with Saslavsky and Kronold, as well as prominent vocalists. She will also collaborate with Catherine Dupont in recitals of "Lyrics of the Far East.

Katherine Lincoln also comes to New York in November to resume her teaching and recitals in her new and artistic studio.



Leroy Hetzel, a Manager Who Handles the Affairs of American Artists Only

Walter R. Anderson Sees No Decline in Appreciation of Choral Music Here

By WALTER R. ANDERSON

HAVING returned recently from an extended trip through Europe, I feel very sanguine over the outlook for the season of 1911-12.

Nine years of experience as manager has proven very valuable in my work. Perhaps the best testimonial to my judgment musically is the success of such well-known artists as Reed Miller, the late Cecil James, Reinald Werrenrath, Caroline Hudson, Lambert Murphy, Pearl Benedict and others, all of whom obtained their start in the metropolis under my direction.

Among my most cherished possessions are hundreds of letters of appreciation from prominent musical directors who have negotiated their artists through me and have been satisfied.

For the season of 1911-12 I shall present a notable list of artists, viz.: Caroline Hudson-Alexander, soprano; Grace Kerns, soprano; Mildred Potter, contralto; Mrs. Kendall Banning, mezzo-contralto; Lambert Murphy, tenor (Metropolitan Opera Company); Paul Althouse, tenor; Clifford Cairns, basso; Gilbert Wilson, baritone; Ashley Ropps, bass baritone; W. W. Hinshaw, baritone (Metropolitan Opera Company); Manhattan Ladies' Quartet, Philharmonic Trio, Carl Schuetze, harpist, and

Artists specially fitted for oratorio work (perhaps the highest form of vocal art) are a feature of my musical bureau, and that my singers have appeared with such wellknown organizations as the New York Oratorio Society, Brooklyn Oratorio Society, Maine Festival, Springfield Festival, New York Symphony, Boston Handel and Haydn Society, Worcester Festival, Albany Festival, Theodore Thomas Orchestra, Pittsburgh and Connecticut Symphony Orchestra, is some indication of their standing.

I do not share the pessimistic view recently expressed regarding the decline of interest in choral singing in this country; on the contrary, last season was about the best I have known, and the inquiries for the ensuing season are numerous enough to foreshadow material increase in business in this particular field.

The oratorio or choral society is a substantial and progressive element of the musical world. For example, 200 or 250 members of such a society in a small community are taking an active part in music; they study and rehearse good music under the guidance of a high-class musical director throughout an entire season, and by their activity and enthusiasm stimulate the interest of others with whom they come in contact. Their concerts of from three to five each season are usually successful, artistically, by reason of the careful preparation by faithful members-financially, because of proper organization and co-operation, and inasmuch as good soloists have been engaged at fees which the club can afford to pay, the result is that the community has been musically benefited and encouraged to plan for larger undertakings.

Did anyone ever begrudge the reasonable price of admission paid to hear, for example, the Handel and Haydn Society, of Boston, or the Mendelssohn Glee Club, of Toronto? And can the same be said about the exorbitant prices paid to hear some overly advertised European artist or grand opera star (?) who rarely gives either pleasure or profit by his performance in concert? Or, granted that the work is satisfactory, have the same results been obtained? It is usually a "big noise" for a little while.

Stirring Up Musical Patriotism in Denver

Denver, Oct. 9.-Mayor Speer wants everybody in Denver to be able to sing "The Star Spangled Banner" and "My Country, Tis of Thee" from memory and considers it a blot on American patriotism that the average American gathering cannot stand up and sing the national songs as the Germans, French and English sing theirs. Accordingly, the programs for the free concerts to be given at the Auditorium this Fall and Winter will have the words of the songs printed on them and the audiences, always as large as 12,000 in number, will be requested to sing them. The Mayor thinks that the people will do this voluntarily after a few weeks and that the words will become second nature. He intends to have prominent singers on hand to lead.

Engaged for Providence "Messiah"

For the "Messiah" performance on December 19, at Providence, R. I., negotiations have just been closed by Walter R. Anderson, the New York manager for the appearance of Grace Kerns, soprano, and Clifffford Cairns, basso. The chorus will be that of the Arion Society and Dr. Jules Jordan will conduct.

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THE TRANS-CONTINENTAL TOUR

1912

MARKING THE RE-ENTRY OF

HENRY W. SAVAGE

INTO THE FIELD OF

GRAND OPERA IN ENGLISH

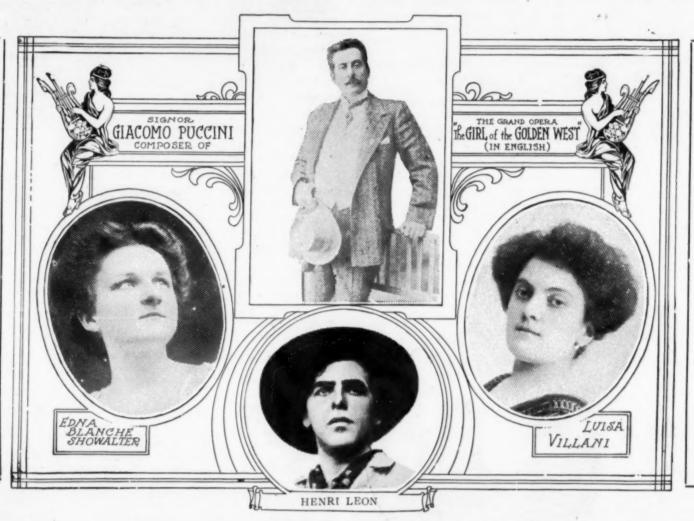
WITH A GLORIOUSLY BEAUTIFUL AND IMPRESSIVE PRODUCTION, GREATER EVEN THAN HIS MEMORABLE SPECIAL ONES OF "PARSIFAL," "DIE WALKÜRE," "AÏDA" AND "MADAM BUTTERFLY"—OF

GIACOMO PUCCINI'S

LAST AND GREATEST GRAND OPERA "THE GIRL OF GOLDEN WES

AN OPERA IN 3 ACTS—FOUNDED ON DAVID BELASCO'S FAMOUS DRAMA

Embracing 117 of the **Principal Cities** of the **United States and** Canada, and Covering 18,000 Miles, with Specially **Equipped** Train of 8 Cars



Sets of Principals Ensemble of 125 People

Grand Orchestra of 50

Directed by **3 Famous Conductors** Giorgio Polacco Alfred Moulton and Alberto Bimboni

STORY OF THE OPERA

The story of "The Girl of the Golden West," which musical critics throughout the world declare to be Puccini's masterpiece and which Henry W. Savage will soon accord a superb presentation in English, centers around three characters—Minnie, the owner of "The Polka" saloon in the California mountains; Jack Rance, the sheriff, and Dick Johnson, who in reality is Ramerrez, a notorious highwayman. The rising curtain shows the interior of "The Polka," "the real home for the boys," and the singing, gambling and merriment of the miners is interrupted by a camp minstrel, singing melodies of home and loved ones. During this song Rance makes violent love to Minnie which she repulses. Ashby, the Wells-Fargo agent, enters and inquires for Minnie and mention of the beautiful young girl causes a quarrel between Rance and Sonora, a miner. Sonora tries to shoot the sheriff, but Minnie rushes in between them, seizes the pistol and saves the life of Rance. Immediately "The Polka" is quiet. Minnie opens her Bible and gives the rough miners a lesson from the Psalms endeavoring to teach them nobility and love. Soon Dick Johnson enters. Minnie has met him previously on the trail and he has given her a bunch of wild flowers. The girl is enamored of the stranger and they unfold their hopes and dreams to each other and his better nature is aroused. The next act is in the mountain cabin of Minnie. Wowkle, a squaw, is nursing her papoose. Billy, her Indian sweetheart, enters and

CHARACTERS

MINNIE JACK RANCE, Sheriff DICK JOHNSON (Ramerrez) NICK, bartender at "The Polka" ASHBY, agent of the Wells Fargo Transport Co. SONORA) TRIN SID. HANDSOME. Miners HARRY HAPPY.... LARKENS... BILLY JACKRABBIT, an Indian WOWKLE, Billy's squaw JAKE WALLACE, a traveling camp JOSE CASTRO, a greaser from

Ramerrez's gang

ARTISTS

EDNA BLANCHE SHOWALTER LUISA VILLANI HERMA DALOSSY DINA PUGLIA IVY SCOTT WILLIAM BECK CARL GANTVOORT LEWYS JAMES HENRI LEON **UMBERTO SACHETTI ELLISON VAN HOOSE** HENRI BARRON PILADE SINAGRA VERNON DALHART RICHARD C. PARKS THOMAS H. CHALMERS CHARLES E. GALLAGHER RICHARD BACKING R. L. MILLER AUSTIN G. HUGHES LOUIS D'ANGELO SIEGFRIED PHILLIPS GEORGE DUNSTAN ALBERT WALKER

STORY OF THE OPERA (Cont.)

there is a delightful comedy scene between the two-Johnson comes to see Minnie and they are soon which rages and also of the armed men who are on the bandit's trail. Suddenly Minnie hears the men and, hiding Johnson, she confronts Rance and the posse. She learns from them that her lover is the notorious Ramerrez and that he has another sweetheart, a Spanish girl. Minnie conceals her emo-tions and laughs in the face of the miners. When they leave she angrily drives Johnson out in the storm although he confesses he is a bandit, but with her first kiss he determined to reform. A shot is fired and Johnson staggers in, wounded. Minnie forgets all but love and again hides Johnson. Rance enters to kill the bandit. Minnie persuades him he is mistaken, but as he turns to leave a drop of blood falls upon him from the attic above. Knowing that Rance is determined to have his life, Minnie offers to stake her love against the life of Johnson. In a wonderful poker scene Minnie wins and Rance stalks out as she throws her arms in joy about her wounded sweetheart. The closing act takes place in the Sierras. A shout fills the forest. Men on horseback bring in Ramerrez. He makes no appeal for mercy, but when they are about to lynch the bandit, Minnie's pleas and prayers win his life, their love for "The Girl" and admiration for her heroism proving stronger than their sense of duty and spirit of vengance.

Season Opens—PARK THEATRE, WATERBURY, CONN.—Wed. Oct. 27

SIX FINE PROGRAMS AT MAINE FESTIVAL

Three Concerts to Be Given at Bangor and Three at Portland

PORTLAND, ME., Oct. 7.—It is comparatively rare that the earliest events of a musical season are among its most important. Such an exceptional instance is, however, to be found in the annual Maine Music Festival, which is given at Bangor and Portland under the direction of William R. Chapman. Without it New England's musical experiences would not be complete. So strongly has it become intrenched in public favor that it seems doubtful if these two cities will ever be able to dispense with it.

The first three concerts of this year's festival will be given at Bangor on October 12, 13 and 14, the final ones at Portland, October 16, 17, 18. As usual, Mr. Chapman has been scrupulously careful to select the very finest soloists. His three souranos are Mary Garden, Alma Gluck and Lois Ewell. Lilla Ormond and Mildred Potters are the star contraltos, while Lambert Murphy and Royal Dadmun take lead among the male soloists. Two other singers of great promise are Ernest Hill, tenor, and Howard R. Stevens, baritone, and two important local artists will be Ethelynde Smith, soprano, and Margaret Abbott, contralto.

The program of this, the fifteenth, season—the "crystal anniversarv"—is of exceptional interest. The first concert will offer as its pièce-de-résistance Dubois's cantata, "The Seven Last Words of Christ." In addition to this there will be other choral numbers by Elgar and Nevin, in which Mr. Chapman's admirably trained choristers may be expected to achieve splendid results. The soloists of this occasion will be Mmes. Gluck and Potter and Messrs. Murphy and Dadmun. Lilla Ormond and Lois Ewell will make their appearance the second evening, when the program will offer operatic excerpts, the operas drawn upon being "Lucrezia Bor-

gia," "Martha," "Madama Butterfly,"
"Aïda," "Pagliacci" and "Romeo and Juliet." The chorus will also be heard in ensemble numbers from certain of these

The first matinée will be an orchestral program and will present the soloists of local interest, mentioned above. The orchestral numbers will include Dvôrák's "New World" Symphony, Liszt's "Polonaise" and "Les Préludes." Pierre Henrotte will direct the orchestra, which will be composed mainly of players from the Boston Opera House. At the second matinée Lois Ewell and Royal Dadmun will be the soloists, and the orchestra will be heard in works by Debussy, Glazounow, Tschaikowsky and Berlioz. The chorus will sing several part-songs.

Mary Garden will be the star of the third and last evening concert. She will sing arias from "Thais," "Natoma" and "Faust"—the latter in costume. With her will be heard four of the solo artists in the "Rigoletto" Quartet. The chorus will contribute an excerpt from "Pagliacci" and also the glorious ensembles from the final scene of "Meistersinger." It should be recorded that the chorus this year is larger than it has ever been heretofore.

"RAGTIME-MAD"

Berlin Doctor Warns Us We're All Being Driven Insane

Los Angeles, Oct. 7.—Unless the American public relinquishes its liking for ragtime music, the whole nation will be driven crazy, according to Dr. Ludwig Brunner, former instructor in the Imperial Academy of Medical Research at Berlin, who arrived here to-day. Dr. Brunner says that the effect of this music upon the nerve centers is such as to cause many business failures and cases of hopeless insanity.

"The roll and thump of ragtime is exhilarating to the senses and acts as a stimulant," says the doctor, "but it has the after effects of an injurious drug that will eventally stagnate the brain cells and wreck the nervous system. I have been in this country several months and everywhere I have visited, New York, Chicago, New Orleans and San Francisco, the little minds are crazy with ragtime.

"If something be not done the classics of the long ago will be a thing of the past entirely, and they will be singing national hymns in ragtime."

CLARENCE EDDY'S TOUR OPENS IN WEST



Clarence Eddy, the Eminent Concert Organist (on Front Seat); Mrs. Eddy, Contralto (on Rear Seat)

MR. AND MRS. CLARENCE EDDY were scheduled to give a joint recital on Thursday, October 12, in St. Mark's English Lutheran Church at Sheboygan, Wis., after which Mrs. Eddy returns direct to New York in order to fill her Sunday engagement as solo contralto in the Mount Morris Baptist Church. Mr. Eddy plays October 17 in the First Presbyterian Church at Marion, Ind., and October 20 in the Ingram Memorial Church at Washington, D. C. Mr. and Mrs. Eddy will give two recitals in the North Baptist Church,

Detroit, November 3 and 4, and in the Memorial Hall, Columbus, Ohio, November 6. Then Mr. Eddy goes to Topeka, Kan., for three recitals in the Auditorium, November 8, 9 and 10.

Constance Balfour's European Success
London, Sept. 27.—Constance Balfour, of
Los Angeles, Cal., has been winning decisive successes in her European appearances
by the sweetness of her voice and attractiveness of her personality. She expects
to sing in opera in Milan this Winter.

Franz Proschowsky's



Remarkable Success as a Vocal Teacher has been demonstrated during the last season by the engagements, at European and American Operas, of 11 of his pupils:

Frank Gleason
Mary Jocelyn
Margarethe Viering
Marg. Mackinnon
Gertrude Auld

Vivien Gossnell Jane Packham Dorothy Letts Madame Ulrich Frau Maria Korff

and

Rachel Frease-Green

(Chicago and Phila, Opera Co.)

BERLIN W. FASANENSTR. 44

Consultation by Appointment

DETROIT'S FINE ORCHESTRAL PROGRAM

Six Concerts Announced for Thomas, Boston, New York Symphony and Cincinnati Societies-Chicago Opera, Quartet Music and Recitals by Individual Artists of Fame Will Constitute Other Important Events

DETROIT, Mich., Oct. 5.—The season of 1911-12 will be much more active musically than that of last year. The bulletin of the Detroit Orchestral Association shows a list of six big concerts for this season against five of last, and the two local musical managers, James E. Devoe and Burton Collver, have both extended their undertakings to a marked degree.

The concerts of the Orchestral Association, under the efficient management of Newton J. Corey, will take place November 6, December 27, February 3, February 17, March 7 and April 13. The first will be a Liszt centenary concert and for the second concert, which will have the form of a Young People's Christmas program the Theodere Thomas Orchestra has gram, the Theodore Thomas Orchestra has been engaged. Harold Bauer will be the soloist at the Liszt concert, playing the master's E flat concerto.

The Boston Symphony Orchestra will give the third and sixth concerts of the series. The third will be a Wagner program and the sixth a symphony program with Alwyn Schroder, 'cellist, as soloist. Arthur Shattuck, pianist, will appear as soloist with the New York Symphony Orchestra at the fourth concert, and at the fifth, given by the Cincinnati Orchestra under Stokovski's leadership, Ellison van Hoose will be the soloist. Although an extra concert has been added to the series this season, the price of subscription tickets remains the same as last year. It may be remarked that the prices of seats at these concerts do not exceed those at first class orchestral concerts in Europe.

The Detroit String Quartet, an organization of which the citizens of Detroit may well be proud, announces a series of twelve concerts for the season of which ten will be given by the quartet itself and one each by the Flonzaley and Kneisel Quartets. In spite of these additional concerts the yearly subscription price has not been advanced. It is safe to say that the op-portunity for hearing string quartet concerts at such a nominal price is not to be had in any city of the country outside of Detroit. The following soloists have been announced: Myrtle Evlyn, Edwin Hughes and George Kempton, pianists, and Mme. Elsa Ruegger, 'cellist. Besides the Detroit appearances the quartet will give numerous concerts elsewhere, as usual.

James E. Devoe, manager of the Detroit String Quartet, has also a number of other concerts arranged for the season, among them a piano recital on October 11 by Vladimir de Pachmann, who will play an all-Chopin program; a recital by David Bispham, who will open the new hall at the Century Club, on October 16, with a program consisting largely of American and English songs, and an appearance of the Mormon Tabernacle Choir, on October

27, at the Light Guard Armory.
Burton Collyer, the energetic manager who has done so much to make Sunday afternoon concerts a possibility in Detroit, has announced a long series of musical events extending all through the present season. The opening event of these Sunday afternoon concerts will be a song recital on October 15 by Gertrude Rennyson. On November 5 there will be a piano recital by Pepito Arriola; on November 12 two performances of "ocular opera" by Mikail Mordkin and his all-star Russian ballet; on November 19 a concert by the Imperial Russian Balalaika Orchestra; on November 26, a song recital by Mme. Gerville-Réache; on December 3, a concert by Francis Mac-millan, the violinist, and on December 14 a song recital by Karl Jörn.

Mr. Collver has engaged the Chicago Opera Company for a whole week of performances in Detroit, Cleveland, Toronto and Buffalo, beginning February 5. share of performances which falls to Detroit will depend on the interest shown in the subscriptions by local music-lovers. February 5 and 6 will be the probable dates of the Detroit performances. On April 22 Mr. Collver will bring the London Symphony Orchestra of 100 men under Arthur Nikisch's direction to Detroit for a concert.

The Orpheus Club, the men's singing society of Detroit, announces two concerts for the season, the first to be given November 3, at the Church of Our Father, when the club will be assisted by the New York Festival Quartet.

Homer Wiseman is organizing a chorus which it is intended shall meet the demands of Andreas Dippel, director of the Chicago Opera, so that grand opera may be given in Detroit without the expense of transporting the chorus from Chicago.

The Windsor and Walkerville Unoral Society announces two concerts for this Winter under the direction of H. Whorlow Bull. The first will be a miscellaneous program, the second Handel's "Judas Macca-EDWIN HUGHES.

MRS. FITE'S ILLNESS.

New York Manager Recovering from an Attack of Pneumonia

Mrs. E. M. S. Fite, the New York manager of musical artists, is recovering from an attack of pneumonia which has kept her confined to her home for several weeks and has interfered seriously with her work. Mrs. Fite is resting in the country, and expects to be at her offices in Carnegie Hall within a few days. Among the artists whose interests she represents and who will figure prominently in the forthcoming season are Mme. Eleanora de Cisneros, of the Chicago Opera Company; Dorothy Temple, the soprano; Harriet Ware, the composer-pianist; Brabazon Lowther, the English baritone; the New York Trio; Martin Goudeket, baritone; Vladimir Dubinsky, the 'cellist; Adele Laes Baldwin, contralto; Michael Elliot, the dancer, and Beatrice McCue, contralto.

Flora Wilson's Concert Plans

Washington, D. C., Oct. 9.—It appears that the National Capital will again be deprived of one of its musical and social stars during the coming season in the absence of Flora Wilson, daughter of the Secretary of Agriculture. Miss Wilson will open her concert tour the latter part of this month, confining much of her time to the West, where she was so popular last season. She will have as an assisting soloist Carl Jörn, tenor of the Metropolitan Opera Company. It is not known whether Washington will be favored with a recital or not. W. H.

SPARTANBURG'S PLANS

Many Important Artist Recitals and Nineteenth Festival Included

Spartanburg, S. C., Oct. 7.—Plans for the coming musical season at Converse College are far enough advanced to make clear that this will be the most attractive ever given under the auspices of the col-The musical activities of the School of Music will include a series of concerts by the faculty, four concerts by visiting artists, Sunday afternoon vesper services in the college auditorium in which a choir of from sixty to seventy voices, supported by the great organ, will take part, and the nineteenth annual festival.

On Monday, October 9, Marjory Sherwin, professor of violin, will give a recital, assisted by Thomas Hood Simpson, pianist. Miss Sherwin's program will include the Bruch concerto in G minor. In December, Myrtle C. Palmer, professor of organ, will give an organ recital on the \$10,000 organ in the auditorium.

The series of visiting artists' concerts will include Arthur Shattuck, pianist, in November; Carmen Melis, of the Boston Opera Company, in December, and Alessandro Bonci, tenor, in February. A fourth concert will be given by a chamber music organization or by an eminent vio-

The nineteenth annual festival will take place on April 24, 25 and 26, with the New York Symphony orchestra and a group of ten or twelve artists. Among the choral works will probably be Gounod's "Faust" and Sullivan's "Golden Legend." Among the artists will probably be Emma Eames

and DeGogorza.
Arthur L. Manchester, dean of the School of Music of Converse College and director of the South Atlantic States' Music Festival, will give a lecture recital on "Robert Franz," in Charlotte, N. C., in November.

Superstitious?

[From New York Evening Sun.]

This year is going to be marked by the number 13. On November 13 the local opera season opens and so does Hammerstein's in London. Now in its home city, the Philadelphia Orchestra of eighty-five men, under Carl Pohlig, announces twenty-five afternoon and as many evening concerts from October 13 to April 13.

Harry Culbertson Presents

Hugo Kortschalk Violinist

Season 1911-12 In Recitals

Hugo Kortschalk is Soloist with the Theodore Thomas Orchestra

In June 1912 Mr. Kortschalk goes to Europe and will remain abroad in concert until January, 1913, when he returns here under the same management.

> Harry Culbertson Fine Arts Building, Chicago

KAMMERSÄNGER

HENSEL

October from the 15th until the beginning of De-cember, Covent Garden

EW YORK Engagement Metropolitan Opera

ETURN from American Tour end of March

> MPORTANT Engagements in view for GUEST PERFORM-ANCES in

> ONTRACTS signed for various EASTER FES-TIVALS in London and Brussels

END of August FESTIVAL BAYREUTH

NEW YORK

EUROPE

RUSSIA

GERMANY

HENSEL

Management: Norbert Salter, Berlin, W.

years old, that particular article of apparel

itself dates back barely more than half a

century to 1860. Some months ago it was

banished from the Berlin Royal Opera and

long skirts substituted, at the instigation,

POR the début of Orville Harrold a revival of Rossini's "William Tell" will be made by Oscar Hammerstein during the

first week of the initial season of his Lon-don Opera House. It is so long since this

work has been in England that, apart from its overture, it will be of the nature of a

novelty to the younger generation of opera-goers. "William Tell" dates from 1829,

when it saw the light at the National Opéra

in Paris, where it has seldom disappeared

The rôle that Leo Slezak is to sing at

from the répertoire for long intervals.

it is said, of the Empress.

ECHOES OF MUSIC ABROAD

Nijinsky Ballet to Eke Out Limited Répertoire of Covent Garden's Autumn Season-Orville Harrold to Make London Debut in "William Tell"-Massenet Adjusts "Don Quixote" to Renaud's Voice-Potted "Pagliacci" Profitable for Leoncavallo - Paris Ballet-Dancers Kick Against Long Skirts

NEXT Monday Covent Garden will open its doors for the eight weeks' season of German opera and Russian ballet that is to take the edge off London's alleged appetite for operatic diversion before the formidable American invasion in another part of the town has become a practical and accomplished fact, if the welllaid plans of the mice and men of the elder institution do not miscarry. Nominally, of course, this season was designed to appease the serious-minded element that protested vigorously against the complete elimination of German music drama from the Coronation season's répertoire. But the directors were not blind to the fact that it might serve another purpose equally well, that, in short, it might be possible to wound, if not kill, a certain bird of il' omen in the Kingsway with the same stone. The doughty Oscar, however, goes on his way rejoicing in his invulnerability while Covent Garden bolsters its répertoire with the company of Russian dancers that was the principal redeeming feature of the early Summer season.

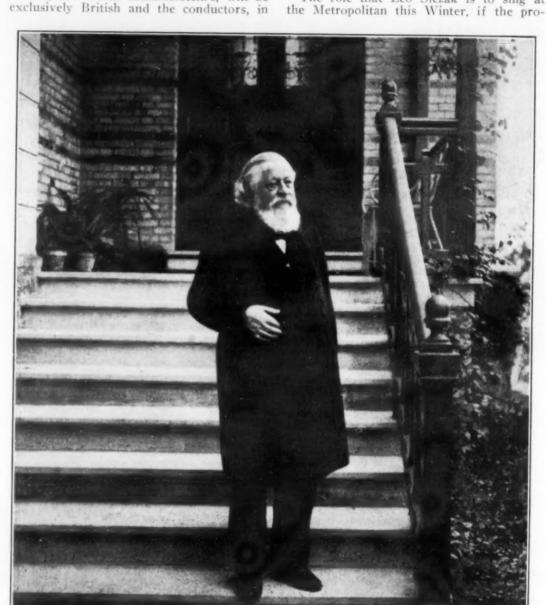
To the Russian ballet, organized by Serge de Diaghilew, the opening night and the two succeeding evenings will be given over, and thereafter it will occupy the stage on alternate nights, with Tuesday set apart as a special subscription ballet night. The nimble Nijinsky again will be the star, but whether his erstwhile partner, Karsavina, will return is still in doubt. New to the Russians' répertoire will be Rey-naldo Hahn's "Le dieu bleu," originally composed for the Coronation festivities, Tcherepnine's "Narcissus" and Rimsky-Korsakoff's "Tableau du Royaume Sousmarin" from the opera "Sadko." The familiar acts, "Cleopatra," "Les Sylphides," the "Carnaval" and "The Spectre of the Rose" will be retained.

Two complete cycles of the "Ring" are promised, with Franz Schalk, of the Vienna Court Opera in the post that Dr. Hans Richter was expected to fill. Four other Wagner works are to be given, "Tristan und Isolde," "Tannhäuser," "Lohengrin" and "Der fliegende Holländer." The only absolute novelty will be Hump-erdinck's "Königskinder"; but Wolf-Fer-rari's "Secret of Susanna," which had a few performances in Italian in the Summer, will now be sung in its original Ger-man form. This abbreviated list of lyric dramas and ballets is relied upon to fill the house every evening in the week, excepting only those Fridays for which the theater is reserved for fancy-dress balls until December 9.

Among the new singers engaged are Heinrich Hensel, the tenor, who later comes to the Metropolitan; James Goddard, a basso of whom much is expected and who comes from the Jean de Reszke studios; Ella Gmeiner, the Munich contralto, a sister of the well-known Berlin lieder singer, Lula Mysz-Gmeiner, and Anni Gura-Hummel, the Berlin soprano, who will be the Goose Girl in "Königskinder."

Minnie Saltzmann-Stevens and the Norwegian soprano, Borghilde Langaard-Bryhn, who began their careers during the same season at Covent Garden, are returning; also, Anton Van Rooy, Hans Bechstein and the German sopranos, Cäcilie Rüsche-Endorf, Luise Petzl-Perard and Marie Knüpfer-Egli. Louise Kirkby Lunn, as a matter of course, heads the contraltos, among whom is a Lancashire lass named Marion Beeley, who is said to possess an organ of exceptional range and quality. Others to appear are Olga Kallensee, Alice Wilna, Dilys Jones, Peter Cornelius, Otto Wolf, Hofbauer, Johannes Fouss and Gaston Sargeant.

Edyth Walker is a conspicuous absentee. It is long since London gave German opera without this American soprano. The chorus, like Oscar Hammerstein's, will be exclusively British and the conductors, in



Last Photograph Taken of Late Alexandre Guilmant

The photograph here reproduced, showing the late Alexandre Guilmant on the steps of his home at Meudon, was taken just a short time before the great French organist's death. William C. Carl, the American organist, who was for many years a close friend of Guilmant, is now preparing a biography of him.

addition to Herr Schalk, will be Percy Pitt and Tcherepnine. The prices will range from five dollars in the orchestra to forty cents in the balcony-a reduction from the tariff of the regular season.

THE ballet dancers at the Paris Opéra are "kicking" against the announced intention of the new ballet master, Ivan Clustine, to do away with the tutu. Most ballerinas would feel crippled if they had to discard their short horizontal flounces and adopt long, clinging skirts. But M. Clustine, who, a native Frenchman, has gained his experience in the Imperial Russian ballet schools, does not favor the tutu.

The Paris correspondent of the London Daily Telegraph thinks its use will be considerably modified. As a matter of fact, every one acknowledges that the short, flounced skirt is absurd, but nobody is willing to deny that at times it is the only thing suitable for the ballerina.

Mariquita, the Paris danseuse and ballet mistress, points out that while the question of abolishing the tutu is about twenty

jected revival materializes there, will give the young Indianapolis tenor a grateful opportunity to prove his quality. The London press, which has steadily warmed up to Mr. Hammerstein since his structure in the Kingsway began to assume the appearance of substantial completion, is waiting to pass on his claim that Harrold possesses "the voice of the century,

Meanwhile, Jules Massenet, who is ever ready to oblige by re-writing roles in his operas for voices of different range than that originally intended, is now adjusting the music of *Don Quixote*, hitherto sung by bassos, as Feodor Chaliapine, Lucien Fugère and Vanni Marcoux, who comes to Boston this year, to the baritone of Maurice Renaud, for his London appearances in the rôle. One of the most striking in-stances of Massenet's willingness to shift rôles is the case of "Werther." Although the name part was written for and is almost always sung by a tenor, the composer rearranged it for a baritone to accommodate the lower range of Matteo Battistini, the noted Italian baritone, with whom it is

a favorite, while for Charlotte, too, there is both a soprano and contralto version. This accounts for the fact that a rôle which Geraldine Farrar has sung at the Metropolitan is to be sung by Jeanne Gerville-Réache in Boston.

Besides Don Quixote M. Renaud will have at least one other rôle in London in which he has not been heard and seen in New York and that is the title part of Saint-Saëns's "Henri VIII," a part that affords him ample scope for the exercise of the wonderful gift of characterization possessed by this lyric actor in unequaled degree. Londoners will enjoy also his Petronius in "Quo Vadis?," his Athanaël to Lina Cavalieri's Thaïs and his Rigoletto.

Max Rabinoff, determined to establish a permanent foothold in London, has leased the new Hammerstein house for the Spring and Summer season, to be the headquarters of his company of Russian dancers headed by Michael Mordkin after they complete their comprehensive tour of this country, Canada and Mexico.

MPRESARIOS since time began for the genus impresario have displayed on occasion amazing ingenuity in devising methods of luring the public to their box offices, but it is doubtful that Maurice Strakosch has ever been excelled, if indeed equaled, in managerial resourcefulness and audacity. Josef Schürmann, who was long a friend of Strakosch's, tells of one of his most successful tricks in Les Annales, a device whose efficacy he frequently put to the test when touring Christine Nilsson. A few days before a concert the Swedish cantatrice was to give in Hamburg, Schürmann met Strakosch on the Alster Promenade and was promptly marched off on a tour of the shops with the manager. First they went into one of the largest jewelry stores, where Strakosch proceeded to inspect some handsome silver epergnes.

"What is the price of this masterpeice?"

"Two thousand one hundred and twentyfive dollars," was the reply.

"That's a good deal, but I like it particularly well."

"Very glad, indeed."
"I will take it."

"Where shall I send it?"

"Wait a minute, we haven't got that far yet. I am Strakosch, the impresario of the incomparable singer Christine Nilsson, of whom you, of course, have heard."

"That goes without saying."

"Two days from now we are going to give a concert here, for which tickets are on sale everywhere. If the hall is filled, as has been the case in every other city, we will buy this magnificent piece and you may send it to me at the Hamburger Hof on the morning after with a receipted bill. But if there are any vacant seats there will be nothing doing. Now you know how the matter stands."

Thereupon they left the store. A few minutes later they went into the store of the next prominent jeweler's, where Strakosch again singled out a costly article and the same dialogue ensued. When they were outside once more Strakosch remarked: "That makes two fine ticket-sellers. Now let us go on!" Schürman balked at accompanying his friend any farther, but Strakosch calmly continued the rounds of all the jewelry stores, striking the same bargain. On the evening of the concert the public fairly took the house by storm. The merchants, with the prospect of making a fine sale, had, one and all, done their duty and brought along all the friends and custsomers they could reach, so that within a few hours almost all the seats were sold. Strakosch rubbed his hands gleefully.

"Well," remarked Schürmann, "I trust that Mme. Strakosch will be satisfied." "How so?"

"Why, she will be completely framed in silver. That is going to cost a nice little pile of money to-morrow."

"Not a penny." "What? But you have promised. What will you tell these people when they deliver the things in the morning?

"I shall not wait that long by any means.

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

See here, I have had twenty-seven copies made of this letter, one for each. During the next pause I will post them and then they will receive them first thing in the morning when they open their stores. One must always be polite, you know."

The letter ran thus: "Dear sir, I told you that I would buv the article chosen if Mme. Nilsson's concert should draw a full house. To my great regret I have now found that there were more than thirty seats left unsold, and therefore I must cancel the purchase. Hoping that we may have better luck next time I am, with best regards, Maurice Stakosch."

PROPRIETOR MOSS of the London Hippodrome has lived to learn by remunerative experience, the Beecham experiments at the Palladium last Winter notwithstanding, that the English metropolitans approve of homeopathic treatment for their grand opera appetite. Potted "Pagliacci," at any rate, proved so potent a drawing-card that the original two weeks' engagement was extended an extra fortnight.

Whether the habitués of the Hippodrome were conscious before they started from home of what they went out for to see and hear, is beside the question, also the possibility that the presence of the composer in the flesh (a not inconsiderable item!) may have been as much of an attraction to the curious as his music and the singers thereof. The crowds inundated the boxoffice with shekels to such an extent that Sir Edward Moss had a substantial net profit after paying a weekly salary list of \$12,500, and even felt justified in reducing the matinée tariff. Inasmuch as his personal reward was \$5,000 a week, Mr. Leoncavallo doubtless would have been quite content to have the engagement prolonged indefinitely.

During the second fortnight Mme. Réjane was added to the bill as an additional counter-attraction to Sarah Bernhardt at the "two-a-day" Coliseum. In the matter of salary Réjane fell not far short of Leoncavallo with her \$4,000 a week. Of a certainty, condensed art, whether compositional or dramatic, is having its vogue in London.

EUROPEAN impresarios with designs on "Parsifal" are being reminded that it is an error to suppose that Wagner's works will be free to all in 1913 and that they need wait only until midnight of the thirtieth anniversary of the great Richard's death, February 13, 1913, before raising the curtain on their "Parsifal" productions. The copyright law, it is pointed out, explicitly sets forth that the works of a composer are not free until the first day of the year following the thirtieth anniversary of his death. Hence, the first day of January, 1914, is the earliest date that may be considered for performances of "Parsifal" elsewhere than at Bayreuth.

It seems to be a practical certainty now that this year's Bayreuth Festival will be repeated next Summer. After that there will be time for the customary two years' interval before a 1914 festival that is to be on such a scale as to put all the profane "Parsifals" of other cities to shame. The home "Parsifal" will then be arranged in new glories, according to the Vienna Tageblatt's version of the Wagner family's plans. As the first six months of that year will have brought forth a "Parsifal" in practically every other large German center, the Summer festival at Bayreuth will prove whether the influence of the sacred grove

Hartford Philharmonic Orchestra Makes Its Plans for Winter

Hartford, Conn., Oct. 7.—With its first concert of the season, which takes place on November 21, the Hartford Philharmonic Orchestra will begin its thirteenth season. There will be two other concerts, on January 2 and March 4, and a public rehearsal will be given on the afternoons of these days. The orchestra has a new conductor this year in the person of Robert H. Prutting. Among the artists who are likely to appear with the orchestra are Florence Hinkle, soprano; Christine Miller, contralto, and Katharine Goodson, pianist. Mr. Prutting, the new conductor, is a well known musician in this city and has a number of admirable compositions to his credit.

of Wahnfried can retain its pristine potency in the face of the new competition on all sides. Upon the issue of the 1914 Festival may depend the entire future of the Bayreuth festival as an institution.

GRAND opera is a defunct genre, and to its demise André Messager attributes the tribulations of directors of the Paris Opéra. For inasmuch as that institution is limited to grand opera exclusively—the only opera house so fettered—it is extremely difficult to renew the répertoire.

"The Opéra Comique gives light opéracomique, lyric drama and serious operathat embraces three distinct and different genres," explained M. Broussan's co-director in a recent interview in Comoedia. "We, on the other hand, have but one, and composers are making no attempt to keep up the supply. I am on the look-out for new grand operas, but, would you believe it, I can't find any. Composers are afraid of the vast spaces of the National Academy of Music, they dread that immense stage and that auditorium which chills you with its abnormal dimensions."

M. Messager had other explanations, too, with which to meet the severe criticism that has stormed about the ears of his associate and himself of late. For the Opéra is in a rather bad way. Regulations made to fit more primitive conditions, especially in regard to the chorus, are still in force. "It is obvious that the choruses of 'Lohengrin,' 'Samson' and 'Tannhäuser' should be rehearsed more frequently, for there are very difficult pages there and I do not hesitate to say that I have never heard the chorus at Lohengrin's arrival or that of the religious march sung well on any stage.

"Now, our choristers work three times a week and these rehearsals are much too short, so much so that we have only time to take up the new works and the revivals. I have now arranged, however, that the chorus-master may fix the length of the rehearsals. Mind, formerly they worked three hours a week—a dozen hours in the month—but the increase is not yet sufficient. For, when you consider that we are obliged to mount every year eight new acts by French composers and make numerous revivals as well, you may see for yourself whether we have time to devote profitably to 'Les Huguenots' or 'William Tell.'"

A PPARENTLY Salt Lake City has given the opera world a new Mozart singer. Die Signale publishes this paragraph:

Die Signale publishes this paragraph:

"The Constance in Mozart's 'Abduction from the Seraglio' is, as is well known, a part which, on account of the present prevailing attitude as regards the musical use of the human voice, is but seldom mastered with distinction. At the Cassel Court Theater a new Constance seems to have been discovered in Lucy Gates, who last Winter belonged to the Berlin Royal Opera but only rarely had the opportunity of singing the larger rôles there. The Cassel press speaks in terms of high praise and in part really enthusiastically of her 'splendid' vocal achievement."

A short time since, Ella Russell, the English soprano, offered a substantial prize for the best one-act opera with Clèopatra as the heroine. The judge, Granville Bantock, has now reached a decision, the award going to a young Scotsman named Riddell Hunter, a native of Glasgow, who has achieved some repute in his homeland as pianist and singer. Mme. Russell intends using the little opera as a vehicle for her appearances on the vaudeville stage.

J. L. H.

Cooper's Piano

W. N. Potter of Cooperstown, N. Y., has in his possession a piano which he values very highly and is fond of showing to his visitors. It was owned by James Fenimore Cooper. C. D. Pease of Cooperstown made the piano, and the great novelist bought it. Afterward he sold it to Judge Stewart, and, after passing through the hands of B. F. Jacobs of Milford and his daughter it came into those of Mr. Potter. It is of six octaves and is in a solid mahogany frame of plain design.—New York Times.

Turin recently heard a new opera, "Dolorosa," composed by Cuba's representative at the Exposition, Eduardo Sanchez de Fuentes.



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Dear Musical America:

Last week, being inspired to a mood of philosophical introspection through contact with nature's quietude, I gave you a musing on certain aspects of the inner side of things. I hope that the significance of those things was not lost upon you or your readers. If the sombre evergreens and glinting ocean reflections of Maine stimulate one particular set of nerve cells, the motley of Fifth Avenue and the bustle of Broadway reach quite another set. So from the vision of things within I am swung around to the viewing of things without, which is, perhaps, fortunate, as there is nothing like getting on both sides of a matter. When the matter in hand happens to be life itself this is all the more desirable.

What do you think of the outlook for music this coming season in America? Do you ever have that strange intuition concerning the end of an old order of things and the beginning of a new, before you can point very definitely to the external indications of the change? Dear me! Here I am plunging into introspection at the very moment when I had told you that I was going to devote my attention to outside things. Mysticism and philosophy are curses that sit as heavily upon one as music itself. Like music, these things can never be escaped once they have taken root in the soul. The mystic, even when he sees things outside, gets an inside view of

Well, it just strikes me that the forthcoming season marks, in a way, the first of a new régime; that new institutions and new ways of viewing the country musically have arisen, however much they may still lack objective definition; and that older and worn-out ideas, even though their massive and tangible evidences still stand, have been, at heart, struck a death blow and are crumbling to their fall.

Take the very near at home question, for example, of American music. become of its agonizing birth throes? What has become of the cry for national recognition by the "Young Turks" of American music, those who have been so busily at work blazing trails and laying the foundations for new schools of music in America? What hase become of the critical passions and disturbances which ensued upon those conditions? Vanished—all vanished. Sunk like the City in the Sea, making way for new things. Every American to-day who is not marooned upon some distant farm, or incarcerated in the dark dungeons of Wall Streetthat is to say, every American who is a real living and thinking human being abreast of his time—takes the composer in America as a national fact as easily and with as little mental conflict in the matter as he accepts the X-ray and the aeroplane. The increase in the performance of orchestral works by Americans has had a great deal to do with this change of attitude. No one asks any longer, Can Americans compose? It is simply a question of how much can this or that composer do? The great and essential virtue of creation is that it creates. Whenever it does so something is "gwine to drap" somewhere. The thing which has "drapped" in the present instance is the obsolete notion that musical composition on a high plane is not an inherent element of American life. Even the big music publishers, who are among the strongest remaining pillars of feudalism in the United States, are beginning, in a certain way, to recognize the new order, although they see but a little way into it and are far from grasping the laws of its being and its progress.

A thing that the musical world is even more thoroughly rid of is inflated and rhetorical publicity. In the earlier days this was a thing which throve mightily. The spread of the eagle's wings was the measure of the breadth of success. The transition of such publicity to the legitimate activities (that is, more or less legitimate) of the press agent took place a number of years ago, but has it occurred to you, my dear MUSICAL AMERICA, that the activities of these same press agents have been pushed to a reductio ad absurdum, and that we are again going from a chrysalis to a butterfly stage in this matter of publicity for artists.

The nature of the changes taking place are somewhat indicated by the very fact that the press agent has become a sort of national joke. The American people have advanced appreciably, perhaps, from a condition of aboriginal awe with respect to the public prints, to a condition of mental illumination sufficient to enable them to begin to criticise the press. The people have learned what frenzied press-agentism means, and what yellow journalism means, and they are on their guard against it. The people—but I hear you quote P. T. Barnum to me and remind me that it remains true that the American people like to be humbugged. That is true enough, I grant you, but they do not care to be humbugged in the same way all the time. Do not forget Lincoln's "You can fool all of the people some of the time, and some of the people all of the time, but you can't fool all the people all the time." Consequently, to keep themselves amused they invent new ways of having themselves humbugged as a whole, for a time. One of these ways was through frenzied press-

Now let me start again. The people, mark my word, are gradually approaching a point where they want not the man-the artist, let us say-who has merely got the most and best sounding press notices, but the man whose personal individuality comes most clearly before them-the man who is something and does something. Two lines on the eleventh page of a newspaper about such a man are worth more to people than a first-page column about somebody who isn't anybody. Only note this, that such columns are not given to the front page in the modern newspaper, and such brief notices as I have spoken of are. In other words, it is reality and sincerity in journalism which are beginning to count. The puff is turning out to be, in the long run, nothing but a puff-ball, which, you know, is a species of vegetation which springs up over night, is edible, and when over-ripe gives out nothing but brown smoke and dust if trod upon. Because a thing is edible and digestible, whether it be a puff or a puff ball, is no sign that it is especially good nourishment. Yes, I think one of the signs of the changed order is the new species of publicity which depends more upon personality than upon newspaper

This, instead of making newspaper space less valuable, makes it more so, because its value becomes more highly concentrated. A few words about Mary Garden or "Muggsy" McGraw mean more to the reading public than columns about Mr. Puff. A few years back the cry of the day, first enunciated, I believe, by one of our distinguished prize fighters, was "get a reputation." I say, get a personality. Give two thoughts to the creation of a personality to every one that you give to getting publicity, merely as such, and you will belong to the new order. Then two words about you in the paper will interest the reader, where a half column would not interest him if you are a wooden Indian.

How to get a personality? Subscribe for my forthcoming valuable volume, "Practical Points on Personality." Five thousand two hundred and forty pages. Price \$15.00.

There are a number of other things which we have dropped, as a nation. For instance, we have dropped the notion which prevailed like the laws of the Medes and the Persians but a few years ago, that if music does not sound like Haydn, Mozart, or Beethoven, it cannot be real music. No one in America goes to a concert any longer with the notion that the Germans are the keepers of the shrine, and the rest of the world heathens raging without the temple. America has pushed out the walls of the temple to include all the nations. All it asks of a musical composition is that it shall be good.

It would, perhaps, not be well to go too fully at this time into analysis of the new musical world of America, this world which is shedding its own skin and undergoing a Lamia-like transformation. It might cause some discomfort to those persons who, upon reading it, would discover that they belonged to the inglorious company of dead ones.

Let us, therefore, cast our gaze Europeward for a moment. From that prolific strand men may come and men may go, but Wagner goes on forever. Perhaps one sign of the new order in America will be a more common sense view of Wagner, free from the wild and distorted notions that have been advanced since the publica-tion of his autobigraphy, "Mein Leben." In this connection I have something interesting for you in the shape of a letter from William Ashton Ellis, the eminent Wagner scholar and translator of his prose writings, to Mr. G. C. Ashton-Jonson, the distinguished English critic, at present sojourning in this country, and whose lectures on the "Ring" at the University of the South have recently been much enjoyed. This letter comes into my hands, together with an English publication, T. P.'s Weekly, in which Mr. Ellis replies to a certain man who had been writing of this contemporary tommy-rot about Wagner in that magazine, based upon the English translation of the autobiography. With these there also comes along a notice of Mr. Ellis's translations of the "Family Letters of Richard Wagner," which should prove somewhat illuminating as to his character (i. e. Wagner's). The letter is as follows:

3 Surrenden St., Brighton, September 26th, 1911.

My Dear Namesake:
Precisely; nothing since Nietzsche's "Fall Wagner" has done such harm to the Master's personal cause as this abominable English travesty of Memoirs which, in themselves, had far better been kept to their original purpose, viz.: "To serve as basis for my future biographer." (See page 261 of the work advertised on accompanying circulars, viz., "Family Letters of Richard Wagner"). I'm afraid, however, that it's very late in the day to attempt a frontal attack; after the fine lead given by the Daily Mail and my own contribution to T. P.'s of last June (of which latter I enclose a spare copy), that wretched new Wagner Assn. threw away the golden opportunity of smashing the "Authorized" (!!!) transmutation (my word) owing to the apathy of the majority of its committee! Now there remains nothing, in my opinion, but to counteract its effect by spreading the truth about the Master through the circulation of his own letters—which give a far more attractive, and at the same time more veracious picture of him than even the German "Mein Leben," which, of course, bears traces of Frau Cosima's influence, even in the diction, with its plentiful use of that pronoun "welche" ("er," "es") so seldom employed by Richard himself.

"es") so seldom employed by Richard himself.

The French, apparently, will come off far hetter. According to Adolphe Jullien in the Journal des Débats of the 3rd instant (Sept.) a first volume of what is to be a three volume translation has only just appeared, the work of two named authors, N. Valentin and A. Schenk (of whom I know nothing), publisher Plon-Nourrit, Paris. The impression made by this volume, which goes down to Wagner's first departure to Paris, April, 1842, seems to have been quite agreeable; and, judging by the few extracts Jullien quotes, I should say it is a good translation. Should your friend be thinking of any polemics in this field, I'd recommend him to procure that copy of the Journal des Débats, and if possible, the French volume himself. Unfortunately I've only one copy of the D. M. article, and therefore can't send it you; but should you want to follow 'he thing up, all your lieutenant needs to do is to take any page of "My Life" and compare it with "Mein Leben," and—though I hadn't the stomach to do this myself in the case of more than two or three dozen pages taken at random from different parts of the work—I bet hell find a good crop of "howlers" to equal the handful mentioned in my T. P. article (which he is welcome to keen)

stomach to do this myself in the case of more than two or three dozen pages taken at random from different parts of the work—I bet he'll find a good crop of "howlers" to equal the handful mentioned in my T. P. article (which he is welcome to keep).

For my own part I think that the circulation of these prospectuses I'm sending will itself, tend to discredit that abomination, and I am very glad that Macmillans not only permitted me to characterize the thing as I have by implication, but also selected that "extract" themselves for their leaflet (which was not drawn up by me—but merely amended in a trifling particular). My book was issued ten days back, and the Morning Post of the 18th instant gave it a whole column on the leader page! The Times literary supplement of 21st gave it also a column (or more), but would be spiteful (pretending to find in that second sentence of mine a mere ignorance of the fact that "Mein Leben" had been translated, but the reviewer gave himself nicely away by speaking of Glasenapp's "still unfinished" biography, though the concluding volume appeared between two and three months ago).

Yours ever, WM. ASHTON ELLIS.

The "second sentence," to which Mr. Ellis refers is from the prospectus of the "Family Letters," and contains the clause "Upon the assumption that we yet may be given a reliable translation of 'Mein Leben,' etc." The letter in T. P.'s Weekly gives us a notion of some of the kinds of things that Mr. Ellis was able to accom-

plish before his stomach gave out. Mr. Ellis was under the necessity of going into the matter to some extent in reply to a previous correspondent of T. P.'s, as that half baked person had seen fit to use something in the English translation of "Mein Leben" in an attempt to show Wagner guilty in a serious matter, where, as Mr. Ellis shows, there are absolute and sufficient proofs to the contrary.

You may remember that I have had a hunch that this English version of "Mein Leben" involved an irregularity somewhere and that such might exist, in fact, in regard to the German edition. As to the English edition, the translator seems to have known what Wagner was talking about as much as the Corder brothers did in making their fearful and wonderful translations of the Wagner music-drama texts. Regarding the incident discussed in T. P.'s Mr. Ellis shows where the previous correspondent had written "amid all this traffic of love I worked hard at my opera," while, as a matter of fact, the original says "Diesen Lebenserregungen," i. e., "these stirrings of life."

Mr. Ellis mentions another prize specimen from this authorized translation: "'Nun lautete es in mir Sturm,' says Page 137 of the German, re Wagner's feeling after his brother-in-law's withdrawal of aspersions upon Minna's character. Now the only proper Englishing of that expression is 'that set the bells all ringing in me'; but Page 137 of this beautiful 'authorized' version renders it thus: 'And now a storm ragged in my heart'."

I am pleased to be the medium of airing some of these matters, for they evidently need it. As a matter of fact, I never saw a wood pile with so many niggers in it in my life as this Wagner autobiography. It is not necessary to vouch for the depth or sincerity of Mr. Ellis' studies into Wagneriana, and where questions of testimony, accuracy of translation, authenticity of editions and the like arise, anyone who has the intention of either thinking or talking about Richard Wagner should familiarize himself with Mr. Ellis' word on the matter.

As to other European matters and personalities of the day, I think we will do best to wait fifty or sixty years to see whether the world is still interested, because if it is not going to continue to be interested after that duration of time it is scarcely worth our while bothering with things or people in the present.

A kind correspondent in Texas has sem me a clipping from the Texas City Times containing an "ad," part of which reads:

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This may seem amusing down in Texas, where there is no musical union, or, at least, let me say a small town in Texas where there is no such manifestation of the musical union as New York affords. One has only to go up to the Aschenbroedel Verein, or any café near the Yorkville Casino, to observe that apparently all musicians are food experts.

The matter reminds me of what my esteemed and somewhat devilish colleague of the Evening Mail, "F. P. A.," had to say about the recent castigation of American college student life by somebody named Crane (was it not?) out in Chicago. "F. P. A." proposed a revision of a well-known student song in favor of Mr. Crane's ideas, as follows:

For it's always fair weather When good fellows get together With a glass of buttermilk on the table And a good song ringing clear.

But there is nothing doing in buttermilk at the Aschenbroedel. Your

MEPHISTO.

Robert Lassalle, of the Boston Opera, has been singing *Nicias* in the Mary Garden performances of "Thais" at the Paris Opéra.

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NEW MUSIC-VOCAL AND INSTRUMENTAL

ALBERT RENAUD, who has already written a number of organ pieces in the shorter forms, has an excellent "Suite in E minor," op. 131,* which appears from the press of the Oliver Ditson Co. It is in four movements and though it makes no pretense at being ultra-modern or even modern, is a fine contribution to contemporary organ literature.

The first movement, "Intermezzo," is charming, the first theme in E minor being melodic and harmonized with delicate color. The middle portion in E major is well done and exclusively effective. It is dedicated to William C. Carl, the noted New York organist.

Less satisfactory is the next movement, "Offertoire in D minor," which seems rather monotonous in style and somewhat labored in expression, due perhaps to the fact that a single figure is repeated ad nauseam. It shows good musicianship, however, and is organistic.

"On the Mountains-Pastorale" is the title of the next section, which is again a lovely bit of tone-painting. The atmosphere is beautiful and the composer has met with exceptional success in his writing of this scene. This and the preceding move-ment are dedicated to W. Ray Burroughs.

The closing movement is perhaps the best and is called "Finale-Fugue." It opens in E minor common time, Allegro maestoso with what later appears to be the fugue subject, given out in both manuals in unison fortissimo. After a page of introduc-tion the fugue begins in the right manual in the same tonality, Alla breve, Allegretto. It is treated in rather free style and leads to the kev of E major, where the fugue subject is found in the right manual, this time in major, with an accompaniment of eighth notes going from right to left man-It is then given out, full organ, Alla Marcia, with fine effect and its final statement is in the pedals, then in octaves in the pedals, with a splendid accompaniment of an arpeggio nature in the manuals. It is also dedicated to William C. Carl.

Though the work as a whole is more of a group of four pieces than a suite in the strict sense, it should find favor on the recital program, for above all it shows a knowledge of organ effects and a desire to write without affectation or any pose whatsoever. Albert Renaud is one of the older French organists resident in Paris and is a pupil of César Franck and Leo Delibes; though his message is not particularly new or individual, he delivers it with a frankness and clarity of expression that must win him the admiration of all who believe in music built on solid lines.

A N attractive song in light vehicles. Noise Divine,"† by Alfred G. Robyn, the American composer. It is in comparatively simple style, with straightforward, uninvolved harmonies and melody, which though not particularly distinctive have a certain amount of charm. The writing for the voice is splendid and highly idiomatic, and the piano accompaniment shows the hand of an experienced writer. It is dedi-cated to Fay Cord, now Mrs. Marc Lagen, the gifted American soprano.

A NEW song by Bruno Huhn comes from the press of Arthur P. Schmidt, the Boston publisher. It is a setting of Bayard Taylor's little poem, "Proposal,": and Mr. Huhn has furnished it with music that might have been created at the writing of the poem, so perfectly does it voice the poet's idea. It is graceful, charming, replete with flowing melody and, though of small proportions, is at once seen to be the work of an accomplished writer. Its unaffected style, its directness of appeal and its subtle harmonic touches here and there will go far in winning it the admiration of all who hear it. The accompaniment, though not difficult, is interesting throughout. The song is published for high and low voice.

*Suite in E Minor, op. 131. For the Organ. By Albert Renaud. Published by the Oliver Ditson Co., Boston, Mass. Price each movement, 60

†"HER VOICE DIVINE." Song for a High Voice. By Alfred G. Robyn. Published by the William Maxwell Music Company. New York price, 60

t"Proposal," Song by Bruno Huhn. Published Arthur P. Schmidt, Boston, Mass. Price, 50

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FROM the press of G. Schirmer come two songs by Berthold Neuer to poems of the distinguished English literateur, Arthur Symons. They are "After Sunset" and "A Prayer to Saint Anthony of Pa-As far as the present reviewer can ascertain these songs are the composer's first published compositions, but their revolutionary and iconoclastic general scheme is such as to make both him who examines the songs from the printed page and one who has played them, fearful of what their creator will give us in the future. Both songs have a harmonic scheme which defies practically every rule and canon known to the modern theorist. There is no unity of idea and the voice part is quite unvocal. Debussy, d'Indy, Ravel and the other ultramoderns of the French school have, to be sure, set down for us harmonies and progressions which grate on our nerves and startle us with the novelty of their invention. The very originality of these Frenchmen makes imitation of them impossible and a simple melody in folk song style will go further to bring credit to a new composer than bold imitation of great innovators in the music world. It is simply a case of "Quod licet Jovi, non licet bovi."

ONE of the most interesting additions to American song literature during the last Summer was A. Walter Kramer's "Die Ablösung." Thanks not only to that but to a large number of other admirable things which he has brought out in the past one is always justified in looking for something interesting from the pen of this gifted young composer. His most recently published work—two songs issued by C. Thompson & Co., of Boston-are worthy of careful attention on the part of singers and they will undoubtedly get it. The first of these songs|| is a setting of Paul Lawrence Dunbar's "A Death Song," the second of David Perlman's "At Sunset." From the standpoint of musical value the former is undoubtedly the more interesting of the two. Mr. Kramer has succeeded in catching the mood of the lugubrious little poem in surprising fashion and of mirroring it faithfully in the musical setting. He has shown, moreover, that it is possible to create an exotic atmosphere without resorting to complicated altered harmonies and far-fetched modulations. The piano part consists of chords of the very simplest type, but used in such a way as to obviate any suggestion of thinness. The voice part, despite its clever imitation of a chant by the frequent reiteration of the same note and the simplicity of its other intervals is, thanks to the character of its rhythm, of a really melodic nature. But the full effectiveness of this song can only be revealed by a singer capable of profound emotional expression, such as David Bispham, to whom it is dedicated. "A Death Song" is for medium voice.
"At Sunset" is a song of much lighter

genre. In it Mr. Kramer has to a certain extent handicapped himself by a poem of inferior calibre, but he has, at any rate, made the most of its possibilities. The song possesses a straightforward and not too obvious melody and the composer has enhanced its musical interest by a cleverly managed piano accompaniment in which, although the device of the repeated chord is prominent, there is no suggestion of banality, thanks to cleverly handled effects of syncopation. Many singers will be pleased with the fortissimo ending on three high, lengthy and strongly accented A flats. is one of those songs that never fails to move an audience to enthusiastic applause. It is written for high voice.

Victor Hollaender, the Berlin composer of comic opera, who is coming to New York, wrote the music for Max Reinhardt's production of the Oriental panto-mime, "Sumurun," which is having a remarkable success in London.

§Two Songs, "After Sunset." For a high voice. "A Prayer to Saint Anthony of Padua." For a medium voice. By Berthold Neuer. Published by G. Schirmer, New York. Price 30 cents each.

"Two Songs, op. 25. "A DEATH SONG." For a Medium Voice. "AT SUNSET." For a High Voice. By A. Walker Kramer. Published by C. W. Thompson & Co., Boston, Mass. Price 30 and 50

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Has Prepared a Realistic and Colorful Production of Puccini's "Girl of the Golden West" and Engaged a Company of Distinction to Interpret It-Waterbury, Conn., to Have the Honor of Its Premiere

A DETERMINATION made by Henry the most humble of his chorus, several of W. Savage something like two years ago to return to his old love, grand opera in English, and devote a goodly portion of that energy and ability which have made him so prominent in the musical world to encouraging the growing taste for grand opera in English, will be put into effect on Wednesday, October 27, at the Park Theater, Waterbury, Conn., when he will produce for the first time in English Puccini's latest opera, "The Girl of the Golden West." Even now the dear little city of the "dollar turnip" is in a delightful shiver of anticipation over the unusual honor of having been selected as the scene of a genuine grand opera première-and that opera sung in English—an honor but few cities in this country have had bestowed upon them.

It is interesting to note that Mr. Savage's egress and ingress to and from the field of grand opera in English have been through the operas of Puccini. For it was with his exquisite and highly artistic production of that composer's soulful and melodic Japanese "Madam Butterfly" that he bade farewell to English grand opera, a cause he had given much to, and thereafter sought relaxation and rest for several years in the production of the light Viennese comic operas. His return to grand opera in English, in the fight for which he won so much honor through notable productions of standard works by his regular English Grand Opera company and the three remarkable ones of "Parsifal," "Die Walküre" and "Madam Butterfly," will be made, as stated, with "The Girl of the Golden West," in a production Mr. Savage promises will even eclipse all previous efforts made by him.

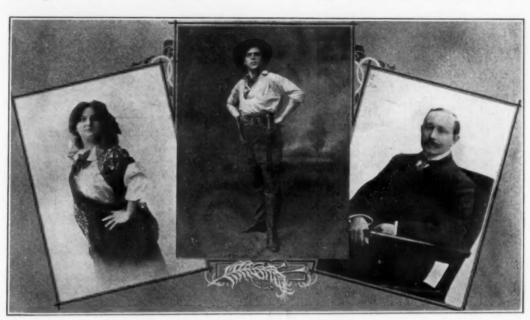
Mr. Savage is emphatic in the belief that his representation will be the most complete in investiture, correctness of color, costume and spirit the great work has received; that the lack of realism obvious in the original presentation in Italian will entirely disappear when the work is presented in English. He insists that the dramatic values of David Belasco's play, upon which the opera is based, should be thoroughly understood by every member of his company, from the highest-salaried member of his casts to

whom have been gold miners in Alaska and Nevada.

As "The Girl of the Golden West" exacts great dramatic ability, as well as

Canadas for her work not alone in opera but also as soloist with the Damrosch Symphony Orchestra. A third prima donna is Mme. Herma Delossy, a Viennese dramatic soprano, said to possess a voice of exceptional range covering nearly three octaves. Mme. Delossy has been heard in both Italian and German opera in all the musical centers of Europe. This is her first visit to the United States.

For the role of Johnson, Caruso's part in the original Metropolitan production, Mr. Savage has secured four tenors, three of them justly famous, notably Icilio Calleja, the Italian tenor and one Mr. Savage feels confident will create almost as much of a sensation as did Caruso. Calleja is a strong favorite at Genoa, Florence,



Three of the Principals of the Henry W. Savage Opera in English Company. From Left to Right: Edna Blanche Showalter, Soprano; Henri Leon, Tenor, and Giorgi Palacco, Conductor

great vocal powers from those singing the principal rôles, five sets of principals will be necessary and in Mr. Savage's company these include Mme. Luisa Villani, one of the most beautiful and accomplished of American grand opera artists. A native of California, Mme. Villani made her début at La Scala, Milan, in 1907. Since then she has sung at the Metropolitan Opera House and toured South America and Mexico. In all probability she will create the part of Minn'e in the Savage presentation of the opera at Waterbury, Conn. Another prima donna selected to interpret The Girl is Edna Blanche Showalter, an American girl, born in Jackson-ville, Ill., and the daughter of a wellknown Chicago journalist. Miss Showalter received her training for grand opera in America. She is well liked throughout the United States and the

Naples and Venice. Although he speaks English fluently, he has never before visited the United States. He has sung in opera in both Rio de Janeiro and Buenos Ayres. Another famous tenor is Leon de Souza, the son of Laura Harris, a celebrated soprano in the early sixties. He was born in Lisbon, Portugal, and is a pupil of Jean de Reszke. De Souza learned English from his mother and his principal successes have been made in London and Paris. A third noted tenor is Henri Leon, of the Royal Operas of Copenhagen and Berlin. He has also won successes in Stockholm and Dresden. His English is said to be as excellent as his German and Swedish. He is also on his first visit to America. Henri Barron, still another tenor engaged by Mr. Savage for the rôle of Johnson, is well known in Europe for his rendition of rôles in "Manon," "Carmen," "Faust" and "Cavalleri Rusticana."

William Beck will be heard in the part of Rance, the sheriff. Herr Beck is well known to patrons of opera the world ever. He has a five-year contract for twenty performances each Summer at the Grand Opéra, Paris, sings in five languages and possesses a répertoire of one hundred and twenty-six operas. He has been a member of both the Metropolitan and Manhattan Grand Opera companies. Another alternate for the rôles of Rance and Sonora is the English baritone, Lewys James, and still another of the baritones and the only member of any of Mr. Savage's former grand opera companies Gantvoort. Mr. Gantvoort will be recalled for his singing of Sharpless in Mr. Savage's production of "Madam Butterfly" on the occasion of its memorable run at the Garden Theater, New York. He was last season with the Boston Opera Company and while with it created the leading baritone rôle in the new Converse opera "The Sacrifice"; he also sang in "The Girl of the Golden West" at its première in Boston. He is the son of the president of the Cincinnati College of Music, and was educated in Dresden, where he was a member of the Royal

Opera. Mr. Savage's contraltos are Mme. Dina Pughlia, an Italian artist, engaged to create the rôle of Wowkle, the Indian woman. Mme. Pughlia made her début at the Royal Theater, of Parma, under the direction of Mascagni. She then sang in Naples, Genoa, London, Milan, Lisbon, Rome and other European opera centers. Another contralto is Ivy Scott, an Australian singer, who will alternate the rôle

of the Indian woman with Mme. Pughlia. The chorus is formed of fresh voices and well built young men-just such a chorus as only Mr. Savage gathers because every chorister knows if he has the talent and does his work in an intelligent way promotion is sure. The scenery and appointments are said to be even more massive than that used by Mr. Savage in his memorable production of "Parsifal."

Showing the roster of his new company to the writer, Mr. Savage was twitted on the apparent fact that he had selected a goodly number of his principals from abroad and perhaps believed like Puccini that American voices were not equal to the requirements of the score of "The Girl of the Golden West." He laughed and declared it was not so: that American singers were as good as the world affords and as evidence said: "While in Europe on my last visit I saw at least thirty of my old singers now prime favorites in the leading opera houses over there,—notably, Putnam, Griswold, Francis Maclennan and Florence Easton, all three the leading favorites of the Royal Opera, Berlin. The fact is that Europe robbed me of my best singers and, in organizing my new company, I have been forced to despoil her of a few of her own noted artists.

PORTLAND (ORE.) ORCHESTRA

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PORTLAND, ORE., Oct. 1.—Of the season now at hand, the most important new factor for Portland will be the Symphony Orchestra, which is to give its initial concert early in November. Philip Pelz is the conductor and he promises some out-of-the-ordinary programs, as well as some

The Apollo Club is planning an elaborate concert to take place early in the Winter, and, besides, this there are to be numerous important recitals. The first of the latter will be given by Mrs. Beatrice Dierke, on October 8. At the first program of the Monday Musical Club on October 2 a num-

ber of new musicians will be introduced. Lucien E. Becker is giving a series of organ recitals at Trinity Church, assisted by local singers. Several new studios have been opened, and, among the teachers who have recently chosen Portland for their home are Mrs. Olga Steeb Keefer, Eliza-beth Roos, Harriett Enna, David P. Nason and Karl Riedelsberger.

HELENA CLARKE.

The young tenor Grassi, who spent one season at the Metropolitan, is to be the Dick Johnson of the Turin production of "The Girl of the Golden West."



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FROM "MUSICAL AMERICA" READERS

Why Our Music Students Migrate to Europe

To the Editor of Musical America: The recent very interesting interview by Musical America with Mme. Emma Eames, in which she advocates a "jury system" for the prevention of the American girls' migration to European countries for a musical education, and the very levelheaded editorial in the same paper con-

'jury system," interested me immensely. The questions that immediately came to my mind were: Is the music student to blame? Is it really true that so many of our girls lack common sense? What induces them to go to Europe to study?

cerning this interview and Mme. Eames's

The fact is that we are trying to remedy a result in this country when the wrong principle maintains, and, what is more particularly to the point, when the correct opportunities are lacking in this country for the ambitious music student, especially the vocal student.

The average American student has more common sense than he has common opportunity, or what I would prefer to call correct opportunity. I do not say that there are no musical opportunities in this country. There are, but the opportunities that the American vocal student dreams of, and for which the majority of them strive, and toward which they direct every effort, are not for them in this country. Their great ambition is some day to sing in opera. Why try to change human nature? The vocal students of all ages have striven for the operatic stage. Every sane person knows only too well the process necessary for the American student of the present time to reach the operatic stage in America. Don't blame them for lack of common sense. I am speaking in general, There ever have been, and always will be, foolish people. There always will be the few who have real ability, and the many who lack it.

Europe is not the only place where music students "get in bad"—lose money, health, characters. How about New York, Chi-

cago and other cities?

But it is not my aim to try to cure results. Any one who has been reading Musical America for a few years has read enough remedies to cure all the evil (?) results of European study, henceforth and forever more, if the same had been put into

Now, when the managers of our opera houses want singers, where do they seek for them? In Europe! When an orchestral conductor is needed, where do we search? In Europe! Where do many of the artists come from that appear on the managers' lists? From Europe, where the managers seek for weeks to find them. Well, then, is it any wonder that American students, and especially the vocal students, go to Europe for their training? Be the training good or bad, be the student too young, too inexperienced, too ungrounded in the fundamental principles of the art; be our teachers better or worse, the fact still remains that the opportunities they are seeking exist there and not here.

We have existing in this country three great opera companies, backed by unlimited What we need are schools where a complete operatic training can be secured, and that will afford an opportunity for the presentation, under the highest auspices, of operas with American students. Such schools could be maintained by the opera companies in New York, Chicago and Bos-There is sufficient wealth connected with these institutions to finance these schools, and thus render to this country one of the greatest blessings of the age.

Schools of the right sort connected with the institutions mentioned should first of all have a faculty of teachers of eminence. Tuition should be charged. There could be some free scholarships. Very thorough examinations should be required, and the board of examiners would by nature of their office become a "jury system" in a practical manner. As a real incentive for the ambitious vocal student a regular season of opera would be given each year, and as soon as possible and practical companies could be organized to present opera in different parts of the country in English.

If the managements of these three great opera houses would enter into such an undertaking with a desire to aid and better the musical conditions of our great American student body, there is no doubt but

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that the great majority of the students that now go abroad would remain here. And then, as these young singers gained experience and eminence, they would undoubtedly find places in the great companies in the great cities.

We shall never cure this European craze of the American student and the people at large, so long as our principle of musical education is as it is in this country. We can keep on calling it foolishness and lack of common sense, etc., for our students to go abroad, but that will not cure it. Let the principle of our education be right, put the correct opportunities in their way, and we will see the majority of the music students of the future, instead of going to Europe, will have the common sense to stay CHAS S. WENGERD. at home.

Ohio Northern College of Music. Ada, O., October 5, 1911.

A Word to Miss Farrar

To the Editor of MUSICAL AMERICA:

Miss Farrar refuses to sing opera in English, first, because she is not obliged to; next, because librettos lose when they are not sung in the original. That she is not obliged to is true, but is it fair for her to accept the public's money and then re-fuse to "deliver the goods"? It is through the public that she has attained such independence, and a great artist should have a great heart capable of appreciating the reasonable demands of her benefactors. The day is not far distant when the obstinate artist will have to yield to those more obliging and none the less artistic.

Librettos need not lose through correct translations. It is simply that they have been learned and thought in the original. Associate the same emotions with another language and so blend the two that they are necessary to each other, and there is no loss of any kind. An artist should be so versatile that she can embody the sentiment in any language, and so wed it to the music that there would be no artistic difference.

Miss Farrar admits that she and Scotti sang "Tosca" in Italian in Paris while the rest sang in French, and declares that it was not noticed and was not inartistic. That it was not noticed is rather a questionable compliment. Pure Italian is easily distinguished from French and must have produced a conglomerated effect, if the singers paid any attention to enunciation. Geraldine Farrar echoes an unfortunate truth in her assertion that little that is sung is understood, anyway, and a long suffering public is chafing under the indifference of so-called artists. We want artists who can feel what they sing and tell what they feel. We are sick of this jabbering to music-this vocalized orchestra-

No, Miss Farrar, tone in opera is not more important than words, unless you have degraded your vocal organs into a brass horn. There can be no opera without words, only a vocalized instrumentation. Tone portrays emotion, words give the sentiment, the story. How is one to follow or understand the opera unless he can understand the words? Your most dulcet tones might be interpreted as a requiem to your pet dog, your husband, your infant, or a response to the pleadings of Romeo.

Words, words, sister, wedded to tone. Please be kind enough to give us what we are paying you for, and give that in the language of the public whose money IDA HAGERTY-SNELL. you accept.

San Antonio, Tex., Oct. 1, 1911.

What Mr. Guard Said

To the Editor of Musical America: Evidently your estimable reporter misunderstood me when in your issue of October 7, he quoted me as saying, having been associated with Mr. Hammerstein "I know what strenuous work he did during the Summer, but that he cannot compare with Mr. Gatti as far as work is concerned." cerned." I made no such statement. What I did say is that I knew what hard work meant for a director and remarked that Mr. Gatti worked as hard for the Metropolitan Company as Mr. Hammerstein did for his own company-and that is saying something!

Yours truly, WILL J. GUARD. Metropolitan Opera House, New York, Oct. 6.

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MLLE. CHENAL TO SING "CARMEN"

Noted French Artist Has Her Own Ideas About the Part, Too-Cavalieri Says She Doesn't Expect to Sing in America This Season—New Operas for Paris by Xavier Leroux and Others

> Musical America Bureau, 5, Villa Niel, Paris, September 28, 1911.

THE opening of the Opéra Comique season was marked last week by the striking success of "Le Vaisseau Fantôme," one of the Wagnerian revivals which the public has most kindly taken to, with Mlle. Chenal and Maurice Renaud in the prin-

"Mlle. Chenal never sang better than at present," wrote one of the prominent Parisian critics after the performance, and the young artist certainly appeared in full pos-

session of her talent that night.
"I am overjoyed," said Mile. Chenal to me after the performance, "for I love my art above all and have worked for many months to master this partition in its smallest details.

"I am going at last to have my turn at playing Carmen in a few weeks. I have my own idea about Carmen. I shall try to conciliate Mérimée's conception of Carmen, the fatalist, with Bizet's personal views concerning her psychology as expressed in his music. The Carmen that I shall portray, though still remaining within the boundaries of tradition, will be much gayer and livelier and more full of enthusiasm than her predecessors.

One of Mlle. Chenal's new rôles this season will be in Mozart's "Don Juan," which M. Carré intends staging as it was first produced one hundred years ago with the scenery and the costumes of the original production. She will also sing in "La Sorcière,' by Victorien Sardou, the music of which is by Camille Erlanger. Mlle. Chenal has also promised to sing at the Café Lyrique, where she will probably appear in "Theodora" and in "Nail," by Xavier Leroux and Isidore de Lara.

"I am not certain," said Mlle. Chenal, "that I shall be able to carry out this entire program, as M. Carré has just told me that he wants me for the whole season. My plans for the following season are not yet determined upon. I should like to devote it to traveling and America attracts me more than all other countries, but one can never tell what may happen before that."

"Every country is represented in my house," said Lina Cavalieri proudly when I expressed my wonder at the strange assemblage of furniture of every description which filled the salon where I had been waiting for her to finish the concluding fiery aria of her rehearsal. There were specimens of every style and every epoch mingling in apparent but artistic disorder. Heavy ancient Dutch armchairs and lounges neighbored with delicate Louis XV and Louis XVI chairs and stools. A huge mediæval fireplace and a pair of Chinese screens gave the room a characteristic as-

"I am a good traveler and I like exotic things," Mme. Cavalieri pursued. "As you see I am working hard every day. A con-

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scientious artist can never really rest, for there is always some difficult part in the operas that one knows best which requires continual practice and going over in order



Mlle. A. M. Chenal, the Famous Soprano of the Paris Opéra Comique

to master fully. Then I believe an artist , can always improve herself by study. Inspiration comes from hard work and an unthought of expression which may determine one's greatest artistic triumph may suggest itself during these rehearsals.'

Mme. Cavalieri will spend the greater part of the Winter in Russia, where she will give a concert tour in November. will make my first appearance at Hammerstein's London Opera on December 10," she said, "and I am anxiously looking forward to singing before the London public again. I have not appeared there for three years. But I fear my stay in London will be rather short, as I shall have to return to St. Petersburg in time for the Italian opera season. In the Spring I shall go to Mexico. This will be a real diversion for me, as I have never been there. And," she added with a laugh, "I shall bring back some odd pieces of Mexican furniture.

"I shall return to Europe by way of the United States, where I intend remaining some time, but I do not expect to sing there. My plans may be changed a hundred times before then.

"'Thais,' 'Faust,' 'La Bohème,' 'Tosca,' 'Mefistofele' still remain the principal operas in my répertoire," she pursued. "M. Nouguès, whose 'Danseuse de Pompei' is to be produced at Deauville next season, and Mme. Stern, who has written a new musical drama which will be presented next Spring at Nice, have both asked me to create the leading parts in their new works. The subjects and music of both operas enrapture me and under ordinary circum-

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stances I would be more than tempted to accept, but I am obliged to withhold my promise for a while, for I don't see at present how I could find time to study these

The Opéra Comique will produce this season "Le Carillonneur," a new opera by Xavier Leroux. Jean Richepin wrote the libretto on a scenario outlined by Leroux himself and drawn from a novel by Georges Rodenbach. A specially constructed apparatus will give the illusion of the sixtytwo bells of the belfry at Bruges. The title part will be a half-character tenor and there will be two leading woman's rôles. One of the scenes, "The Bell-Ringers' Tournament," will have only two actors an organ and a large crowd.

Xavier Leroux is also working on a fouract comic opera entitled "La Grande Maguet," drawn from a novel by the late Catulle Mendès, but he admits that most of his attention is absorbed at present, and has been for a long time past, by what he considers will be his masterpiece and maybe his last opera. The subject is drawn from "Ramaya," the Indian legend, and the scenic effects will be on such a vast scale that it



Xavier Leroux, Who Is at Work Upon Three New Operas

will be possible to produce it only on a stage like that of the Paris Grand Opéra.

The program of the Opéra for the coming season comprises a revival of "Le Cid,"

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by Massenet, with Mlle. Bréval as Chimène. In November a cast including Mu-ratore, Dangès, Felia Litvinne and Lapeyrette will produce Saint-Saëns's "Déjanire," poem by Louis Gallet, which was given for the first time this Summer in the Roman amphitheater at Béziers. In November also will be given the first performance of 'Kobzar," by Mme. Ferrari, libretto by Paul Milliet, the leading parts being sung by Muratore and Lucienne Bréval. "Roma," a new opera by Massenet, will be first produced at Monte Carlo before being given at



Lina Cavalieri

the Opera in April. It is drawn from "Rome Vaincue," a drama produced at the Comédie Française in 1876. The leading parts will be sung by Muratore, Delmas, Noté, Mlle. Kousnietzoff and Lucy Arbell. Among other creations will be "Fervaal" by d'Indy and a ballet by Alfred Bruneau. The grand opera season will end as last year with the Wagnerian cycle.

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Dr. Kunwald Presents Interesting Program Ably—Cosima Wagner's Book of Reminiscences of Her Father, Franz Liszt

Musical America's Berlin Bureau, Dr. O. P. Jacob, Manager. Goltzstrasse 24, Berlin, W.

AT the first popular concert of this season which the Philharmonic Orchestra, under its able conductor, Dr. Kunwald, gave last Tuesday the Philharmonie presented such a crowded appearance as is generally witnessed only when celebrated stars or novelties are announced. The Summer's recreation-for their season at Scheveningen may be considered as such-has evidently imbued the members and their leader with new life and vigor. Their playing was devoid of any of those spasmodic inexactitudes which a season's unremitting strenuous work is liable to call forth. The program had been carefully chosen and evidently conscientiously prepared. It comprised the Pastorale, a Bach concerto, a military symphony of Haydn and two marches by Schumann, which had been very cleverly instrumentalized by Dr. Kunwald. The audience was appreciative to the verge of enthusiasm.

At the prize contest of the Klindworth-Scharwenka Conservatory for the concert grand piano contributed by the firm of Julius Blüthner the prize was awarded to Wolfram Steinmann, from the class of Professor Mayer-Mahr. The jurors were Professor Phil. Kiefer, Professor Georg Schumann and Professor Philip Schar-

wenka.

The New Bachgesellschaft has published the program for the Bach Festival in Eisenach, on September 23 and 24. Besides several less known works of John Sebastian Bach, compositions of John Christopher Bach, Johannes Eccard, John Herman Schein, Hans Leo Hassler and Arcangelo Corelli will be produced. The conductors of the three concerts will be Dr. Hermann Kretschmar and Professor Georg Schu-

New Works by Reger

Max Reger's new choral work, "Die Weihe der Nacht," is to be produced for the first time on October 12, in a concert by Leonid Kreutzer in the Sing Academy. Reger has just completed another new work, a motet of five parts entitled "Ach Herr, straf mich nicht in deinem Zorn' "Lord, punish me not in thine anger"), for which the text is taken from various

Henri Marteau will give one concert with orchestra during this season, on October 3, in the Blüthner Saal, under Conductor Josef

Stransky.

Conductor Otto Lohse is making a triumphant showing in his new position at the Monnaie in Brussels. His conducting of Charpentier's "Louise" is said to have manifested a rare blending of German energy and spirit with French gracefulness. Lohse is also to conduct the "Concerts populaires" of Brussels as a successor to Director Sylvain Dupuis. The first five concerts are to include a Beethoven cycle. In the sixth concert works of Belgian composers are to be produced. The pianist, Suzanne Godenne, has been engaged as soloist for this concert.

Schalk to Succeed Richter

Norbert Salter, the international operation and concert manager of Berlin, announces the engagement of Kapellmeister Franz Schalk, of the Vienna Royal Opera, for the Covent Garden Opera, as successor to Dr. Hans Richter.

Before returning to New York for her season at the Metropolitan Opera Emmy Destinn will give two concerts in the Philharmonie with the Philharmonic Orchestra,

on October 26 and 30.

Max Reger's new comedy-overture will be produced by Generalmusikdirector Fritz Steinbach at the Turin Exposition on October 4. Berlin will hear it under Arthur Nikisch at the Philharmonic Concert of November 13.

Granville Bantock's "Omar Khayyám," which has been produced in England and America about twenty times, has been accepted by the Gesellschaft der Musikfreunde, in Vienna, for a first German production, to take place in February, 1912. The same composer's symphonic poem, "Dante and Beatrice," will be given its première October 2, in Berlin, at the concert of Musikdirector Schattschneider.

Carl Burrian, the singer sued by the Dresden Royal Opera in the name of the King of Saxony, will have to pay 15,000 marks within fourteen days to the King of Saxony as a result of his trial, concluded Tuesday. This is half the sum sued for. Burrian will appeal.

Cosima Wagner's Memorial to Her Father

This year's guests at Bayreuth were given a surprise in the form of a book written by Cosima Wagner in commemoration of the 100th birthday of her father, Franz Liszt. The title of this work is: "Franz Liszt. A Memorial by His Daughter." is not a biography or a critical treatise of the master, for that would be superfluous. Frau Cosima's book is a product of even greater value, for she describes the grand old musician from memory, and with the aid of hitherto unknown letters, as Liszt the man, and not as the artist. She unveils his inner life, especially in those moments in which his character was most put to the test. She depicts the romantic relations existing between Liszt and the Princess Caroline Sayn-Wittgenstein and his relationship to Richard Wagner.

Cecile Ayers, a talented young American pianist, is engaged to play the Grieg concerto with orchestra in Goerlitz, October 12. On December 6 she will be heard in her own concert in Berlin, at the Klind-

worth-Scharwenka Hall

Grace Miles is rapidly gaining recognition as an accompanist, possessing the quick adaptability, excellent touch and proper sense of rhythm so indispensable to the successful accompanist. Miss Miles has been much in demand by such artists as Putnam Griswold, George Fergusson, Miss Clara Norton and other prominent singers in this city.

Word comes from Munich that Director Gregor has refused to accept the resigna-tion of Conductor Bruno Walter, of the Vienna Royal Opera, who has been considered a likely candidate for the position of Hofkapellmeister of the Munich Royal

The Berlin Calendar

The following is the program, thus far Winter's musical announced, for this season in Berlin: At the Royal Opera, 'Rosenkavalier" is to be given its première about the middle of October. The first concert of the Philharmonic Choral Society under Siegfried Ochs will take place on October 16. Haendel's "Judas Maccabæus" will be given, according to the Chrysander Edition. The dates for the Philharmonic concerts under Arthur Nikisch have been fixed for October 9 and 23, November 13, December 4 and 18, January 8 and 22, February 5 and 26 and March 25. The Singacademy concerts under Professor Georg Schumann will take place on October 27: W. Berger, Totentanz and Liszt, Graner Festmesse; November 26: G. Schumann, "Totenklage," Brahms, "Naenie," Cheru-"Requiem"; December 22: Bach, Weinachts Oratorium"; February 16: F E. Koch, "Von den Tageszeiten"; April 1 Bach, "St. John's Passion"; April 4: "St. Matthew's Passion"; April 5: the same; April 22: Haydn, "The Creation." The dates for the symphony concerts of the Royal Orchestra are: October 18 and 30, November 8, December 11 and 20, February 15 and 28, March 9 and 22 and April 6, Dr. Richard Strauss conducting. The Hausegger concerts, with the Blüthner concerts will take place November 6 and 20, December 11, January 15 and 29 and February 12.

The Gesellschaft der Musikfreunde, Oscar Fried conductor, has announced a memorial festival for Gustav Mahler on Sep-U. P. JACOB. tember 25.

Olive Mead Quartet Concerts to Be Given at Rumford Hall

The annual New York concerts of the Olive Mead quartet will be given this year at Rumford Hall, in the new Chemists' Club Building, No. 50 East Fortieth street, according to announcement by Foster and David, managers. The series will consist of four concerts, two evening and two afternoon. The evening dates are November I and January 3, and the afternoon dates are November 29 and January 31. The personnel of the quartet remains the same as last year: Olive Mead, first violin;



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A GLANCE AT PRESENT MUSICAL PROBLEMS IN AMERICA

By ARTHUR FARWELL

The pace at which musical evolution is hurling itself along, more or less blindly, in America at the present time, is likely to be terrifying to one who gets a standpoint from which he can view it broadly. It is like a tide sweeping in from an old world



to a new, its torrents rushing with force and equal equal sightlessness into open courses where they may advance, or blind bays where they may be hurled back with their force spent and broken. Thousands of musicians. trusting themselves to these blind tides of evolution, mistaking mere motion and activity

for real advance, come to unproductive and even tragic ends.

Witnessing this torrential and haphazard evolution that brings so many lives to an unsuccessful conclusion, those among us who seek any genuine accomplishment in the world of music are guilty of folly if they do not stop and take thought.

We need to think whether or not there may be highways to follow, or broad principles to adhere to, which shall lead us to a securer ground, truer to American needs and inevitabilities, and more certain to make us, each in his own sphere, stronger and greater personalities in the world of music.

Let us face American facts. What have we to start with? An enormous, mixed and musically unregenerate population on the one hand, and a high degree of specialized musical cultivation, the possession of a few, on the other. There is also a sup-position abroad—a kind of fixed idea—that this musical aristocracy and the democracy of America have nothing in common; that taking the people into consideration necessarily involves a lowering of the artistic standard.

Those who succumb to such a belief quickly arrive at a pessimism and despair which paralyzes them, killing not only their own power for helpfulness, but their own capacity for individual growth as well. Or, if any courageous ones succeed in resisting so hopeless a belief, they are apt to take what seems to them the only remaining tenable position, that the people as they are should be educated up to music as it is. In other words, they suppose that the only possible thing to do to help the situation

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is to lead, or force, the people of America to accept the music of Europe.

Suppose, however, that this is a false It may be written in the destiny of things that America is not to gain its great musical uplift by familiarizing the masses with music as it is. Perhaps the masses are, all unconsciously, waiting for something else, or for some other means of the presentation of music than the conventional ones of concert, recital, or opera.

Let us examine the musical culture of the present, as practised in America, and see if it points the final direction for American progress. It may be that there is much of it that must be got rid of before we can advance. It is well that young persons, universally, should be taught to sing, or play, or compose, and be afforded the opportunity to hear good music. The difficulty comes a little later on, when certain ideas and ideals begin to be held up before the pupil, as to the ends to be sought and gained by his study.

After the period of the classical Germanic obsession in America, the romanticists were admitted to the student's ken. He could safely study a little Schumann and Chopin, so long as he did not forget that the only real music was that of Beethoven. It was not as warriors, fighting for the further liberation of musical expression, that the romanticists were presented to him, but rather as lesser though still somewhat worthy lights, appearing after night had fallen upon the world's day of music. Wagner, at work altering the face of the world, was chiefly anathema.

This order has passed, at least for the larger cities of America, although it is a condition of thought still existing wherever the broad dominion of the old-fashioned German music teacher has not been encroached upon by modern ideas. During all this earlier epoch, no hint was thrown out to the army of musical aspirants that American conditions might one day radically alter the nation's attitude toward these older ideals.

Then Wagner dazzled the world. American composers changed their style, but not their attitude toward their nation. The nation, to be saved, must still rise to meet the European idea of music and musical presentation. The people, the very strength of the nation, out of whom must ultimately come all its powers, musical and every other kind, were regarded from the isolated heights of musical culture precisely as the French commune was regarded by the aristocracy before the revolution.

For the musical aristocracy the people in America possessed one very desirable

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quality-they could be taxed. The public served well for the predatory flights of These fleeting appearances of the virtuosi. message bearers of the world's musical geniuses had little to do with the solid popular cultivation of music.

The virtuoso merely skimmed the cream from each community and went his luxurious and parasitical way.

Such is virtuosodom, and this is the ideal still held up to our gifted young people to-day. What has the would-be American virtuoso to look forward to, even if he be successful? At the outset, to compete with the genuine imported article in appearance, he must make himself a laughing-stock to his fellow men. The remainder of his life is largely consumed in a more or less undignified advertising propaganda and a fight for engagements. In the end he has a little glory, for which he pays the enormous price of an ever-present sense of the vapidity of such an existence. It is safe to prophesy that the brilliant young instrumentalists of America to-day with leanings, toward virtuosity will perceive their error in time to make of themselves good and useful artists.

America's latest achievement in the pursuit of musical culture is the discoverey of modern France. Here was a tremendous acquisition of fresh supplies by the faithful little band of those devoted to true musical "culture." Here was refinement beyond refinement-musical culture carried to the nth power, and into the fourth dimension. Its exaggerated antithesis to the crudity of America constituted its very virtue. The noblesse oblige of the culture aristocracy in America to-day is to lift oneself out of a sympathy with the rough, wholesome and dramatic facts of American life into the rarified atmosphere befitting the latter-day Parisian. The more completely one can do this, the higher the approval he can win from the leaders of the cult, and from critics who make it their business to put musical fashions and exotics before the facts of national development. Pride thus draws the guileless neophyte, who thinks himself to have found the true path of musical culture, further and further into the toils. He would deem it a far higher honor to achieve even an instant of actual "atmosphere," however faint, in a composition, than to have written the national hymn. He is lost in a maze of false standards. If he has gone too far in his folly he is ended as far as any usefulness to America is concerned.

For those to whom the school of the augmented fifth is unsympathetic, and who still require musical culture (placing that before musical evolution) there is Richard Strauss, with his ultra-refinements of realism. Eastward Ho! is forever the cry of the musical culturists. Once in the clutches of the educator the young man is forever shown what Europe has done. He is made a historian, when he should have been a

prophet. Never is he made to ask-What does America want?

America is saddled, hag-ridden, with culture. Those who have it have something that cannot reach the people. Those who have not got it fear that it will reach them. America's problem is to get rid of musical culture and put musical evolution-creative musical evolution-in its place. To do this it is necessary, not to give up studying music, but to study the country as well. And to study the country is to study the people. They are the final arbiters, the final appreciators and the source of power and honor. Their deepest nature and sympathies are also the mould in which the future forms of American music and musical presentation in general shall be cast.

Let no one suppose that the people are satisfied with what they have. Their popular music reaches them broadly and keeps them amused, keeps the superficies of their nervous system busy, but it does not satisfy them. They themselves put the brand ephemeral upon it. New York "kills" a new popular song now in three months. Moreover, the people are aware that they are not satisfied with their popular music. Their own word "ragtime" has become in their own mouths a term of derision, and they have invented the term "shoo-fly mu-' of similar significance. Great is the reward of the one who shall give them what they really want. It will not be measurable by the dollar sign alone.

Now-a word for (or against) the culturists. They hold at present a monopoly on something which the people need; namely, the conceptions of musical genius, by which is not meant particular works of genius. In these very works of intensified culture already referred to are the rhythmic, the melodic, the harmonic inventions, which it is the province of genius to conceive. But it is not always given to genius to see beyond these details of invention, to perceive the greatest use to which they could be put. Especially when the American genius is caught young and persuaded that an appeal to the people is necessarily a lowering of the standard, is he to be wheedled and petted into applying his ability to the creation of imitations and ex-

The American people need to be given something which is more broadly and deeply their own than anything which they already have. It has already been shown that musical "culture," as practised by many in America, leads in precisely the opposite direction. Now it is to be seen that that which is to be more broadly and deeply the people's own cannot by any possibility come through any lowering of the creative capacity of American genius. It is to come, in fact, by an enhancing of that genius, by a growth in its power of vision

[Continued on next page]



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A GLANCE AT MUSICAL PROBLEMS IN AMERICA

[Continued from page 137.]

until it sees the broad musical form or mould which shall be the acceptable vehicle to carry its multitudinous inventions to the people. In such broad musical conceptions the genius can dissolve as much "culture' as he desires, and it will not trouble any one, not even the people. Let him but find a form fittingly large or congenial of acceptance by people, and no one will quarrel with him if he chooses to employ such details as doubly altered dominant thirteenth chords.

What is to be the nature of such American forms? The question is not merely one of musical form, as commonly understood. It is rather one of the form of presentation, the manner in which music shall be given to the people. It may be that the symphony concert, the opera, the recital, in their traditional forms and methods of presentation at least, are not destined to constitute the central pathway of music's advance in America. It may be that other methods of the presentation of music to the people are to draw forth the heart of the creative musical genius of America. The music by which America is to find itself among the nations of the world, or ahead of them, may perhaps take its rise in new kinds of musical events, better suited to the temper and the numbers of the people than the conventional system of concert and opera. The task of the creative musician in America is to liberate the creative spirit from the fetters of old-world usage and ideals, and apply it to uses and ideals better fitted to America's humanity. To do this will produce the great man in American music. It is not so much a new palette that is needed as a new canvas.

There is a conventionalism, a cynicism, a self-consciousness, in symphony concert, recital, and opera, as practised, that is already felt by cultivated audiences, and which militates against a thoroughly confident promotion of these musical enterprises, from both the artistic and commercial standpoints. America needs something in which it has greater faith. That deep universal sense of music's inmost nature which makes music almost a religion, is gone from these usual forms of its presentation. The composer who tries to reinject it there seems strangely out of place. The whole system is too much in the hands of technicians, professionals and traders. The people have no part in it. Humanity is banished from the temple.

Where, then, are the new forms to be looked for? Chiefly in those events in the production of which the people have a share. These forms may be growing up, through their early and experimental stages, under the protection of semi-privacy, or inevitable obscurity, until they are strong enough to stand boldly forth before the nation in their own right. The country is full of indications of such a gestative process. And the events thus in process of formation are stamped with one invariable stamp-the participation of the people.

Such a development is to be seen in the annual Forest Festival of the Bohemian Club, near San Francisco; in the Peterboro Pageant; in the so-called "Norfolk Festival"; in such events as the Boston Civic

IT IS TO LAUGH

"Who are the two men who shake hands

"One is her manager and the other is

and look sympathetic every time that

* * *

"Is your new song going to be a success?"
"It's sure to make a big hit,"

"Every musician who has heard it says

. . . Last year a prominent London society

leader in arranging a musical surprise at an elaborate dinner given to a number of swells called on a singer of renown to en-

gage her services for that event. It chanced

that the singer was naturally independent.

On the other hand, the caller was notori-

prima donna's name is mentioned?"

her husband."-Washington Star.

it's simply rotten."-Toledo Blade.

"How can you tell?"

Pageant, the Thetford (Vt.) Pageant, the Rochester Summer Festival, the celebration of national holidays in New York and elsewhere, and other events of a similar There is an intensity of popular belief behind such undertakings, and an intensity in the popular enjoyment of them that augurs well for their future.

No music can be too good or too highly inspired for these events. The popular enjoyment of the best music is dependent only upon a sufficient familiarity, as the Summer symphony concerts in Central Park, New York, alone would prove, did not the results of these primitive democratic art forms in themselves afford ample proof of it. In the latter this familiarity is gained in the best possible way-by active participation. A popular comprehension of what music means—that is, the art of music-is thus fundamentally implanted. Here the untrammeled, unfettered creative musical spirit and the people can meet on a common ground, and the farther such development is carried the more perfectly they can meet. These events have often, though not always, in the past, involved a throwing together of incongruous musical material. They should be created all of a piece, as the San Francisco Forest Festival is created, that the composer may have full scope for his powers. When composers throw themselves into the composition of the music, on a large scale, for national celebrations, America will no longer lack for national hymns.

The ordinary music festival does not take rank with such events. The hired orchestra and hired soloists from a distance, together with a more or less moribund chorus rehearsed in one or two of the old war-horses of the choral répertoire, the audience remote from it all and unprepared for its appreciation, do not combine to make a living art-organism.

The indoor stage may well play a large part in such developments as those suggested. There is virtually nothing in-volved in any of these democratic art forms that may not be made conformable to the ordinary stage. It does not follow that because a certain kind of thing has been done on the stage in the past a different thing will not be done on it in the future. It does not follow that because old-fashioned opera and Wagnerian music drama have held the musical stage for a century or so, that a national American music-drama, presenting wholly new features of conception, may not occupy it in the future.

It is not implied in these considerations that there may be no future for the symphonic form, or other existing forms. Probably there must always be a standard of pure music, to show what the medium is capable of in the abstract-a forum for debating the possibilities of pure music. Reasons already given must incline us to think, however, that the symphonic can never be the great popular form in America.

It is more than possible, it is probable, that music will assume a new relation to humanity in the artistic unfolding of American life and genius. Our minds should be ready for such a phenomenon. Certain it is that at present we need less 'culture" and more creative musical evolution, less retrospect and more prophecy.

ously haughty. As a result this was what

After the visitor had announced the im-

"The price we will not haggle over," said

"For the Wagnerian song, £50; for the

the visitor; "but instead of that grand op-era selection I want you to render one of

popular ditty, £60," was the firm reply.
"But, madam," expostulated the society leader, "your classical song is much more

exacting on your powers, so why should you charge more for the lighter and easier

"Ah!" replied the independent one. "The

harder song is all fun to me; the easier one all work."

Just as the haughty visitor was about to depart she turned to the artist and said:
"Of course, I shall not expect you to mingle with my guests."
"Ah!" was the hiting retort. "Then I

"Ah!" was the biting retort. "Then I will throw off £10."—Tit-Bits.

So the price was fixed at £60.

the light and popular ditties of the day."

port of her coming the singer succinctly said she would sing one song for £50, and that it would be a Wagnerian selection.

transpired between them.

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Realism in Opera as Evinced by the Modern Italian Composers

By A. WALTER KRAMER

T is strange that we should turn to Italy in considering the opera of the day when the greatest composer for the stage, the most remarkable musical genius the world has ever known, was Richard Wagner. But Germany can to-day boast of but two composers in this department of musical activity, Richard Strauss and Engelbert Humperdinck, whose works show a mastery entitling them to serious consideration. Strauss is sui generis, Hum-

perdinck a confirmed Wagnerite.

The great Bayreuth master, in spite of the opposition which he encountered, won his way into Italy, and among the champions of his cause was Verdi, who recognized his genius and himself produced "Aïda," "Otello" and "Falstaff" under an influence surely Boito, Wagnerian. and Franchetti ac-



and attempted to express their ideas accordingly. No one of these men has produced a work that can claim for itself a distinct, or even semi-individual characteristic. Smareglia's "Bianca di Cervia" and "Il Vasallo di Szigeth" are works of little value. "Il Vasallo" "is an irritation to the nerves; you start continually at horrors of all descriptions and are seized with the vertigo of crime," says Luigi Torchi, a prominent Italian critic.

It is readily seen that Italy was in a deplorable condition with such men at the helm, and it remained for the younger generation of composers to introduce a new kind of opera. Pietro Mascagni did this when in 1891 he produced "Cavalleria Rusti-cana," founding the "realistic school" which the Italians call verismo. The moving

story of the little opera caught fire and Berlin and Vienna, critical judges of new works, received it with laudations such as have not been given to much greater compositions. It was the novelty of the idea that pleased, for a historical opera was already passé and the legendary opera, fashioned on the work of Wagner, was becoming a bore in the imitations by these lesser lights. The spontaneity of Mascagni's music, banal though it was, won him the favor of the public. Leoncavallo fol-lowed with "I Pagliacci," a work far su-perior to Mascagni's. It is true that Leoncavallo has written pages that lack distinction, measures that smack of the imitator rather than the creator, but it is on the whole an exceedingly well planned, effectively scored work (barring a few overbrassy climaxes), and is still popular. As has been often remarked, it is strange that neither of these two men who won universal recognition with works of but small dimensions have been able to gain even a succès d'estime with their later operas.

Umberto Giordano, Nicola Spinelli and Pierantonio Tasca deserve passing note, for they have given us works that are excellent examples of verismo. Spinelli, whose "A Basso Porto" has been heard in America, is vulgar beyond description, carrying the realism of "Cavalleria" to an extreme and hurling about motives that are nauseating to an intelligent audience. Tasca does the same. Giordano, more restrained, lacks originality of idea, receiving credit only as an orchestral colorist, a talent which wins no one the title of composer.

The mainstay and hope of modern Italy are grounded on the work of Giacomo Puccini and it is futile to grant even him the appellation of genius. He is doubtless the most interesting figure on the Italian operatic horizon and is ranked among the prominent composers of the day. To Puccini verismo means a great deal, for in his "Manon," "Tosca" and his Italo-American "La Fanciulla del West" he gives us musical delineation of ordinary, every-day subjects. It is, however, a realism of another order from that of Spinelli, Tasca, Mascagni or Leoncavallo. There is an element

of intellectuality present at times in Puccini which gives evidence of a higher order of mentality than is possessed by his confrères.

His "La Bohème" and "Madama Butterfly" are to a large degree free from realism, though Murger's optimistic dwellers of the Quartier Latin are pictured in Puccini's music with remarkable fidelity.

The day of verismo is passing rapidly. Realism is a thing that soon tires and the return to the ideal is near. Puccini can hardly at this late day, when his ideas are waning, satisfy the new demand. Who will perform the task?

Melba's First Singing Lessons

"The greatest of Mme. Marchesi's pupils is, perhaps, Nellie Melba," says a writer in the Brooklyn Eagle. "She remained several years with madame, who then told her to go and conquer the lyric world. I remember, I was in the drawing room when Melba first came in with her husband, Mr. Armstrong, to have her voice tried. She was the most modest and unassuming woman, wore a plain tailor suit made of cheap stuff, and sat to one side in a corner, as if she had no voice to speak of and never expected to be anybody. When she called to take her lessons she always sat in a corner, after entering, so as to escape observation as much as possible. One day madame happened to see her 'slink in,' as madame expressed it. 'Nellie,' said madame, 'I want to show you how a woman who has your voice and talent should come into the class room. Madame then went outside, opened the class room door with assurance, and walked in like a queen, taking the most prominent seat in the class room. know how the singer profited by her professor's lesson in deportment.

Montreal Opera Engages Vera Curtis

Vera Curtis has been engaged by Albert Jeannotte, director of the Montreal Opera Company, for prominent rôles. She will sing Louise, Marguerite in "Faust," and Santuzza in "Cavalleria Rusticana."

Amato Fascinated by Beauty and Art=Loving Spirit of West

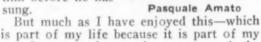
By PASQUALE AMATO

Pasquale Amato, principal baritone of the Metro-politan Opera House, is now in the far West on his initial concert tour of the United States. The cause of this extensive musical journey arose through Signor Amato's desire to see the beauties of the Pacific Coast, shortly after he began to rehearse his rôle of Sheriff Jack Rance in Puccini's "The Girl of the Golden West," which he created at the Metropolitan last December.—Ed. Musical America.

POR the first time during my American career, which began at the Metropolitan Opera House three years ago, I find myself traveling on a concert tour through a country that is glorious. For the moment one is forgetful of the principal business of this travel—there is so much to see that is grandiose, impressive.

I have sung to the people of Denver and

found them intelligent, appreciative music lovers who give an artist the encourage-ment needed for his best efforts. And in San Francisco have I found too, that sympathetic responsiveness that warms the heart. It is so helpful to find audiences waiting for the singer ready to encourage him before he has



great American West. It is what you call

picturesque. It lives in the memory long

after the eyes have rested upon the moun-

art-I cannot forget the scenery of the

tains, the cañons, the sturdy forests. Those giant redwoods of California, they were worth coming the entire distance to see. In some ways they were responsible for this concert tour I am taking.

The idea to go on the long travel came when I was singing Rance in Maestro Puccini's "The Girl." "How fine," I whispered to myself, "to go to that country where they do all those strange things; where the men are strong and big hearted where the nature is still large, magnifique." Then Mr. Robert Slack comes to me and then-I go.

I have found my concert singing splendid to "tune up" for the operas I must soon sing. In the opera one has the orchestra sometimes to help over difficult vocal spots, but on the concert stage it is different. There one must sing, and I am glad I have the opportunity of appearing before a public which knows good singing and demands it.

"Educational Opera" Singers Sue Hammerstein

Several of the singers who contracted with Oscar Hammerstein to appear in his season of "educational opera" at the Manhattan Opera House in 1909 have brought action to reciver \$3,200 because, they allege, Hammerstein broke the contract. The trial of the case was adjourned last week because of the absence of the defendant in

To the season's avalanche of "Memoirs" the noted Italian baritone Antonio Cotogni, who recently celebrated his eightieth birthday in Rome, has added his reminiscences of an interesting artistic career.

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TOSCANINI GETS TURIN'S HOMAGE

Conducts Five Concerts There and Sets Audience and Critics Ablaze with Enthusiasm—Amusing Incident of a Rome Performance of "Norma"

Rome, Sept. 24.—Patriotic Italians have been celebrating with due pomp and festivity the 20th of September, anniversary of the entry of King Victor Emmanuel the Second's troops into Rome in 1870. All day in Rome the streets resounded with Garibaldi's hymn, played by district bands.

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At the Exposition there was a special openair orchestral concert, conducted by Signor Cartoni, and at the Teatro Quirino the opera presented to a numerous public was Norma." A strange incident occurred during the performance of this opera.

The Norma was Signora Inez de Frate, and the Adalgisa was Signorina Elena Baj. This latter young lady had to take the place of Signorina Isabella de Frate who had be-come suddenly ill. The Signorina Baj was utterly unprepared for her task, and what was worse, she was struck with stagefright. Accordingly she went out of time and tune. Signora de Frate tried to make up for this by singing louder and longer, but as poor Adalgisa continued to warble her worst, the public was amazed to hear Norma say to her in ordinary tones "Stia zitta lei, che canto io," which practically means "Shut up while I am singing!"

The public, hearing this, protested fran-tically, and the conductor, Signor Rubino, left his seat. Signora de Frate was hissed and called nasty names. Then the curtain fell. A young man was next seen to jump on the stage from one of the boxes. He was promptly ejected by a policeman, but he protested that he was engaged to Signorina Baj and wanted to take her away. He had to return to his box seat, and then Conductor Rubino explained the incident to the public who cheered for Signorina Baj. The opera was resumed, Signorina Baj. but Signora de Frate, although she sang well, received no applause.

The new opera "Venezia," by the Roman

composer, Signor Storti, which was at first accepted, and then refused by the Costanzi directors, will be presented at the Adriano Theater during the Fall season. This is Theater during the Fall season. being done by the Festival Committee of the Exposition and publisher Sonzogno has undertaken to present the opera in other theaters if the verdict of Rome be favor-

Conductor Luigi Mancinelli arrived in Rome on September 21 and made his preliminary arrangements at the Costanzi. On Friday, September 22, he conducted a grand concert for the Dante Alighieri Societies now in Congress in Rome. The music selected was Beethoven's Fifth Symphony in A Minor, "Le Déluge" by Saint-Saëns, prelude for violins, the Scherzo from Mendelssohn's "Midsummer Night's Dream," and fragments from Wagner's "Siegfried" and "Die Walkure." The maestro and his musicians were rapturously acclaimed.

There is no doubt about the fact that Arturo Toscanini has given immense satisfaction to the people of Turin where he conducted five concerts in the middle of September. He was received with unbounded applause as the king of conduc-The Stampa devoted a two-column article to him, and recalled the fact that twenty-five years back he was director of the orchestra at the Teatro Regio of Turin, after he had been in other theaters where he was less liked because he wanted to have too much his own way, and desired to present a Wagner opera to Italian auditors who did not then care for the great German composer. But Turin understood and appreciated the young conductor who has now, says the Stampa, "returned to us as the greatest concertmaster and orchestra director in the world. He possesses the best qualities of all the great conductors-Richter, Mengelberg, Martucci, Nikisch, Weingartner, Mancinelli-while remaining himself, unique, powerful, predominant. The orchestra which he directs evolves a single sound, characteristic of him alone, as the violin emits harmony under the bow of the virtuoso. Let us give all honor to our Toscanini who has re-established the lyric theater in Italy, who has taken from the Germans in free competition in New York the historic privilege of symphonic conductorship, and who, an Italian, was

invited to conduct in Wagner's theater, after such great masters as Bülow, Seidl and Mottl."

The maestro received a triple round of applause when he stepped on the platform to conduct his first concert, on September 16, in the Festival Hall of the Turin Exposition. The concert comprised the "First Symphony" of Beethoven, Bach's "Suite," with Mahler's orchestral additions, the prelude of "Tristan" and the "Death of Isolde" from Wagner, Brahm's Symphony on Heine's theme, and excerpts from "Till Elenspiegel" of Strauss. The second concert conducted by Toscanini evolved equal enthusiasm from a numerous public. It included Beethoven's "Pastoral Symphony," Debussy's "La mer," "Novelletta" and the "Tarantella" of Martucci and some frag-

ments from Wagner's "Parsifal."

Turin is also enjoying at present Henry
Cain's "Quo Vadis," with Jean Nougues's

It is announced from Berlin that a new opera having for its scenic background the

Roman Campagna, has been composed by Eugene d'Albert, the pianist. The new work is entitled "La donna perduta" and the libretto is by Rudolf Lothar. Conductor Leopoldo Mugnone, having withdrawn his candidature for the Costanzi of Rome, has gone to the San Carlo of Naples where he will be busy effecting the much-needed reformation of the orchestra. The San Carlo season does not open until December 3 next. Mugnone proposes to begin with the "Fanciulla," and then will follow "Nabucco," "Tristan und Isolde," "Isabeau" of Mascagni, "L'Arlesiana" of Gilea and "Salomé" of Strauss. Naples is also having a lyric season at the Royal Politeama Giacosa. It is to be noted that this time the frequenters of the Politeama will be treated to modern music. Hitherto they have had to be satisfied with the old operas. but now they are getting Puccini's "Tosca" and "Bohéme," Massenet's "Thaïs," Lupor-ini's "Nora," Madame Gubitjosi's "Nadvi Delvig," nearly all new for Naples. WALTER LONERGAN.



By JOHN J. HATTSTAEDT [President American Conservatory of Music, Chicago]

LAST Summer while resting at a quiet Eastern resort I chanced to meet several members of the musical fraternity who, in the course of conversation, admitted that they had never been west of the Allegheny Mountains. This seems to be frequently true of Eastern musicians. It is also in accord with general conditions in that part of the country. The average New Yorker or Bostonian is so proud of his ancestry, his environments, his achievements that he is supremely satisfied with himself and does not take the trouble to look beyond the limits of his kingdom. The great West exists for him only as a kind of "hinter-land," a "sphere of influence," convenient for exploitation.

To us Westerners that condition is no longer a source of worry or vexation; it is one of amusement. We are thoroughly satisfied with our lot. The great West has grown as a youth into a strong man, well able to take care of himself. This applies equally to commercial and artistic condi-

tions. There is no part of the country where art, and especially music, has made greater progress, where it has a higher standing. The real standard of music is not fixed by the price of opera seats, but by the part it takes in the life of a community.

Chicago is undoubtedly the music center of the West, from which musical activity radiates in all directions. It possesses some of the best and largest music schools in the country, scores of pianists, violinists and singers of the highest standing, one of the finest orchestras in the world, a splendid grand opera, superior vocal societies and other musical organizations. The numerous concerts and recitals by visiting artists are well patronized and managers are not dependent on "dead-heads" for their audi-

The season of 1911-1912 has opened auspiciously in the field of musical instruction, students flocking to Chicago from all parts of the country. The concert season promises to be record-breaking. So altogether we are happy and contented in the West, and hope the East is feeling likewise.

EARLY SYRACUSE CONCERTS

A Club Musicale and an Organ Recital by Edwin Arthur Kraft

SYRACUSE, N. Y., Oct. 6.—On Monday afternoon a very successful musicale was given at the Kanatenah Club, the program of which was arranged by Mrs. Lamont Stilwell. The singers were Laura Van Kuran, soprano; Harry Wisehoon, tenor; Beulah Dodge, contralto; Ralph Stilwell, baritone. Harry Vibbard was accompanist. The miscellaneous program was composed of solos and duets and the singers were warmly applauded.

Edwin Arthur Kraft, of Cleveland, O., gave an organ recital at the South Presbyterian Church, Monday evening, and in a program of rather unusual length displayed remarkable technic and mastery of his instrument. A fantasie-sonata, by Neuhoff, and "Feuerzauber," Wagner, were the most interesting numbers.

The Morning Musical Club has arranged

for three evening concerts this season, the first to be egiven December 1 by the Flonzaley quartet; the others will be a piano recital by Josef Lhévinne and a song recital

by Margaret Keyes, contralto. Frederick Weper, director of the orchestra at the Grand Opera House, has arranged to give an orchestral concert in that theater, October 22. The soloists will be Pauline Baumer, soprano, and Ada Shinaman, pianist.

Fritzi Scheff opens an engagement here this evening in "The Duchess," by Victor L. V. K.

Conductor Szendrei Arrives

Alfred Szendrei, the new conductor of German opera for the Chicago-Philadelphia Opera Company, arrived in New York from Europe last week. He is to conduct "Lohengrin," "Die Walküre" and "Hänsel und Gretel." His last engagement was at Brunn, and next season he will go to Hamburg to

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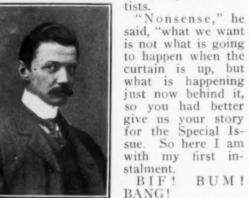
How an American Prima Donna Subdued an Impetuous Italian Tenor—A Conductor Who Employs Many Languages—Mary Garden Confuses a New York Critic-Two New Paderewski Stories and Others

By LUDWIG WIELICH

BIF! BUM! BANG!

This is not the conventional commercial musical magazine knocking a few artists, but our managing editor knocking against the curtain to find out if anything is happening behind it.

I told him in the most suave manner that the Metropolitan season would not open before the 13th of November, and that until then there would not be much to tell about operatic ar-



Ludwig Wielich

so you had better give us your story for the Special Issue. So here I am with my first in-BUM!

Before I start with actual happenings I

think that I must look back over the few months during which time this column has not appeared in Musical America and I feel that it is my duty to thank in this column all those who have been kind and interested enough to write me to inquire when the column would start again. Others have offered to me very valuable suggestions which I shall endeavor to follow.

I am also indebted to the many daily papers in the United States who have copied from my column and given MUSICAL AMERICA due credit. The only discordant note in these otherwise perfectly harmonious relations was struck by the aforementioned musical magazine. This publication, which claims a staff of "famous" writers, was evidently badly short of copy, but the fact is that they did copy one of my articles, even with the same printers' mistakes in it which appeared in the original, but, as they did not want to give credit to any. one, they started copying the anecdote this way: "A" writer of "a" musical paper writes "an" anecdote about "a" prima donna, etc., etc. Aside from the beauty of style, I admire the correct and concise way of introducing the personalities of this little drama which the editors saw fit to steal from me.

REGINA VICARINO PRIMA DONNA SUPKANU

"A Genuine Musical Discovery"-Alfred Metzger, in Pacific Coast Review.

Many famous singers have sung in San Francisco in their young ambitious years, but never one of greater genius than Vi-carino.—Frances Joliffe in San Francisco Bulletin.

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CHICAGO

Now, to something more pleasant! Nanette Flack, the American soprano, a pupil of Mrs. Alice Parker, who has won such an enormous success recently in the title rôle of "Alma Wo Wohnst Du," is really a grand opera singer, and I hope it will not be long before we see her back in the rôles which belong to her and to which she belongs.

When still a student Miss Flack was coaching with a teacher who conducted during the Summer a small opera season in the Bronx. On the last day of these performances, the Saturday matinée, "Aïda" was to be given, but the Aida was "indisposed." The teacher-conductor then suggested to Miss Flack that she should go on, although she had never been on the stage before. Miss Flack energetically protested, but to no avail. She was given a few hours of stage and other instructions and finally found herself, nervous as a cat, in her dressing room. The tenor on this occasion was a diminutive Italian, five feet high, who had an enormous opinion of himself, and who was highly incensed at the idea that he should sing with what he called-"one of these stupid American girls who know nothing and dare every-thing." These words were said in front of Miss Flack's dressing-room door. Miss Flack, whose state of mind had been very near complete collapse, on hearing these words rushed out of her dressing-room and. forgetting her stage fright completely, said to the astonished little Italian: "You insolent puppy, I'll show you this afternoon what the pluck of an American girl can do," and, fuming with rage, she made her entry on the stage. It is easy to imagine how the love duet between Aida and the tenor was interpreted, and the rattled one was not Miss Flack, but the tenor, who afterwards came to her and apologized for his rudeness and admitted that he had to admire the great artist as well as the plucky American girl!

New York's wonder and pet conductor, Josiah Zuro, who is one of the very few who can boast of the unanimous praise of our New York and Boston critics, is a man of many accomplishments, none the least of which is his astonishing knowledge of languages. That the knowledge of these stood him in good stead is shown when on one day he was conducting a rehearsal of orchestra, chorus and principals, and was talking Russian to the first violin, French to the man who plaved the oboe, German to the 'cellist, Italian to the first horn, Polish to one of the singers, addressing the chorus in English and shouting remarks to the principals in all six languages. He was interrupted by a friend of his, also a conductor, who ejaculated: "Great heavens! I knew that you could conduct an orchestra through all the dissonances of Debussy and Strauss, but I did not know that you could conduct a Tower of Babel!"

Mme. Marya Blazejewicz, the Polish pianist-composer and pupil of Moszkowski, wrote me the following from the Catskills this Summer:

During my two months' vacation each summer I consider it a pleasant duty to keep in touch with my pupils, even the youngest ones. So one of my pupils, aged eight, sends me the following account: "I am spending a nice vacation; papa fell off the porch and broke his leg, and we had to put 25 cents' worth of ice on it, but am having a pleasant time, and hope you have the same."

To this Mme. Blazejewicz adds: "I wonder whether the pupil means the time, the ice or the broken leg.

Mary Garden really is the happy hunting ground for the newspaper man, and stories about her are as numerous as pebbles on the beach, only they are very much easier to digest. I imagine it would be the easiest task in the world to write a book about our Mary, for no one dispenses wit, esprit

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and genius with as much freedom and abandon as she does.

It was my good fortune to run into one of her close friends, a man of great literary and musical ability, Stanley Olmsted, or Stanley tout court, as Mary calls I asked him whether he could give me a good story about Mary.

"Why, it is the easiest thing in the world." (C'est l'embarras du choix), said he. And here it is.

A few days previous to Mary Garden's recital at Carnegie Hall last Spring a certain New York critic was one of a party of friends and near-friends congregated in the prima donna's dressing-room over in Philadelphia.

"Well," said he, "and are you nervous about next Monday afternoon?

"Nervous?" queried the actress-singer in bewilderment, "Why, I have never been

-Photo copyright by Mishkin.

Mary Garden as "Salomé" nervous in my life! What do you mean?"

"Oh, the Carnegie Hall recital, you know. The critic was still playful but showed

a little less assurance. "And why nervous about that?"

"Oh-er-why-on Monday afternoon, you see, you will have to sing." The critic's manner was increasingly insecure. A certain glint had contracted the prima donna's eyes. The dynamic power of this woman, even when exerted passively, is something that has been noted by a few

observers "Sing?" she repeated, scathingly, "sing? And what are you under the impression I have been doing for five or six times a week over here for four Winters past? Some of you newspaper gentlemen might very profitably root around in your American mud for a few of the pearls I have cast before you!"

Whereupon the singer turned with all her graciousness to her other guests and changed the subject, leaving the scribe to make his exit with what dignity he could.

Ignace Paderewski, who is coming to the United States and has already aroused the wild enthusiasm of every hero worshipper in the Union to such an extent that they have had their scissors sharpened in order not to be left out at the bargain table of locks, has had curiously enough the same effect on the newspaper men; who are hunting up their scissors with a view of cupping stories about Paderewski's former from old newspapers and to hand them, hot from the pen, to the scissorgrinding ladies.

THEODORA

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Two or three stories which, to my knowledge, have never been published and have. consequently, the advantage of news, have been told to me by J. E. Francke, the manager of one of Paderewski's former tours. It appears that after an enormously successful recital Paderewski had given at the Music Hall in Chicago he was in his dressing-room talking with Mr. Francke and Mr. Hubbard, the critic of the Chicago Tribune, when a sissified-looking young fellow, with a lady on each arm, walked up and said:

Master, allow me to shake your hand which has lifted us all to heaven this after-

Paderewski only patted the young dude's shoulder and said

"My boy, I am so glad to see your back

Paderewski's quick wit was equally up to the mark again when he gave his closing concert at the Auditorium in Chicago, under the management of Mr. Adams. Mr. Adams's brother, Edward Adams, treasurer of the auditorium, came to Paderewski after the concert holding a photograph in his hand and asked him whether he would not kindly autograph it for him. Paderewski gave him an inquiring look and said: "May I ask to whom I should dedicate the

"To Adams's brother," the other one said. So Paderewski wrote on the photograph: "To Adams's brother on the eve of my departure, Ignace Paderewski."

Paulo Gruppe, the gifted Dutch 'cellist, says that a tourist armed with a good English vocabulary need know no other language in getting about and making his wants known on the Continent. As a matter of fact, declares Mr. Gruppe, any one speaking the English or American language is better equipped for European travel than a Frenchman, German, Dutchman or Italian similarly restricted to his native lan-

"I discovered that," relates Mr. Gruppe, "on my first trip to Italy. At Milan, I had to re-check my trunk, and I spent threequarters of an hour exercising my best Dutch, French and German on the Italian baggage man, but all to no purpose. He had no knowledge of any language I used on him, and it made me hot against the Italian government for employing such a Out of all sorts I gave vent to an English exclamation, and, would you believe it, the fellow looked at me and why I didn't confine myself to that langrinned and asked me in good English,

Pour finir:

It seems that the few humoristic incidents in a teacher's life which I published last year in this column have prompted many singing teachers to tell me of their own experiences with their pupils.

Mme. Anna Ziegler told me last week of a pupil who in a well-known German song delivered "Leibesschmerzen" instead of "Liebesschmerzen," and another one of the many good ones which I heard was told me by Mrs. Raymond Osburn, the soprano, who had a new pupil sing by mistake "Du bist die Kuh."

After that-CURTAIN!

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By ROBERT GRAU

IT was the late William Steinway who made possible the great musical events of the 70's in New York and who erected the superb auditorium in East Fourteenth street, known as Steinway Hall, solely for the purpose of advancing great musical achievements. This establishment was always available free of rental to any worthy or public-spirited endeavor.

It was to Steinway Hall that Adelina Patti came when perhaps she was heard at her very best, and here also was heard her sister Carlotta, whose lameness prevented her from singing in grand opera, though I recall hearing her just once in Mozart's "The Magic Flute," and the memory will last for all time. As a distinctly coloratura soprano Carlotta Patti was absolutely peerless. She did not have the superb artistry of Adelina, nor could she phrase her trills and roulades quite as sensationally, but her voice and execution were simply flawless. Not once did she ever sing a note untrue.

Not once did she ever sing a note untrue. Steinway Hall was also the scene of the great triumphs of Ilma di Murska a Hungarian soprano who set old New York almost literally crazy. It was my pleasure to hear in one evening three singers whose voices and artistry have had no duplication in modern times. These were, besides Di Murska, Pauline Lucca and the Spanish tenor Tamberlik. Yet this trio of great artists was heard at prices of admission less than those charged to-day for ordinary performances.

Another great musical treat of the 70's, while not at Steinway Hall, was offered but a few doors away at the old Academy of Music. Here it was my privilege to sit in ecstasy at a representation of Verdi's "Il Trovatore," sung by a cast that not

years nor centuries can hope to rival. Parepa Rosa was the Leonora; Theodore Wachtel, the Manrico; Charles Santley, the Count di Luna, and Adelaide Phillips the Azucena. And, incidentally if any one should ask you, this was grand opera sung in English.

Christine Nillson was the rage for three seasons at Steinway Hall. The Swedish nightingale came hither with a superb organization for her concert tour. Emil Sauret was the violinist and Teresa Carreño (Mme. Sauret) was the pianist. The highest price for seats was \$2.50.

But—and I fear that I cannot make that "B" big enough—the great, overshadowing event of the period whereof I write was the Rubinstein and Wieniawski furore Words fail the writer in any effort to convey to the lay reader of to-day just how great was this duo of musical giants. Anton Rubinstein came to this country, under the direction of my brother Maurice, in the Fall of 1871 for 100 concerts and (shades of Paderewski!) he was paid exactly \$200 per concert Wieniawski was in receipt of an honorarium amounting to \$100 per concert.

Two dollars was the highest price for seats. Even when Theodore Thomas and his orchestra joined forces with this noted pair of virtuosi the largest receipts during the tour were \$3,100, and this came from a Monday matinée recital.

The average gross receipts on this tour were about \$900 per concert, but even with this result Maurice Grau made a profit of \$60,000. Ten years later he offered Rubinstein \$3,000 a night for sixty concerts, but neither he nor Wieniawski ever came to America again. Rubinstein always resented the failure to grant him a fair honorarium, but Wieniawski became very chummy with

Mr. Grau and the two remained fast friends, visiting each other in Europe.

It was William Steinway who deserved even greater credit than Mr. Grau for the advent of these two artists. He contributed \$10,000 outright to the enterprise when the outcome was in doubt, and as evidence that this was a public spirited procedure I need only state that a year later in 1872-73, when Mr. Grau brought the great Italian actor Tommaso Salvini to America Mr. Steinway again provided \$10,000, though in no way to benefit from the tour himself. As long as Mr. Steinway lived he aided Mr. Grau in all his undertakings.

Charles Dickens came to Steinway Hall. Maurice Grau and myself sold his photographs in the lobby, and unless I am greatly in error at least two of the Frohmans did likewise.

It may make the reader regret the age in which he lives when I tell of two other great musical events of the 70's at Steinway Hall. These were the appearances of the great Hans Von Bülow and Mme. Essipoff, two pianists such as are not to be heard in modern times. Von Bülow was the greatest musical figure that Americans ever failed to pay homage to. He did not draw even as well as Rubinstein and he was paid even less. Had it not been once more for William Steinway the tournée might even have been abandoned. Von Bülow was very bitter in his feeling against everything American. His impresario was M. Henri Wertheimer, a small-sized man, but a business genius such as were wont to preside over musical events in those days. Wertheimer also brought Essipoff, who used to play to empty benches. Fancy such artists appearing to-day! Seats would be sold at auction.

The great Mario came to Steinway Hall in the early 70's, but, alas! it was not the Mario of twenty-five years before, and I regretted that I was permitted to hear the once great tenor in his decline.

When Adelina Patti came to Steinway Hall she refused to sing in this country under a fixed fee. In fact, so certain was she of the tremendous furore she would create that she refused even the customary \$4,000 a night and came here under her own management. Moreover, her affairs were grossly mismanaged. She selected an old-time friend, a French actor named Paul Juignet, to direct her tour. He could not speak a word of English. Patti was not well advertised and she insisted that \$10

be charged for the majority of the seats.

The result was appalling. Here was the real Patti, in fact it was then only that the diva was at her best; and yet, at her first concert the vast auditorium of Steinway Hall was half empty and even this was in the face of hundreds of complimentary tickets given to any one who would ask for them. The blunder came near ending the entire campaign disastrously, but Henry E. Abbey came to the rescue. He had just made a fortune with Sarah Bernhardt and he realized that Patti would draw capacity audiences if sane methods were in vogue. So, aided again by Steinway, he prevailed upon the diva to accept Abbey's offer of \$4,000 a night for sixty nights, and the tour was a tremendous success artistically and financially, Abbey himself clearing more than \$150,000, despite the enormous terms he granted to the queen of song.

WONDERFUL WORK BY TWO TORONTO CHORUSES

Thousands of Able Singers Turned Out from Raw Material of People's Union —Schubert Choir's Plans

Toronto, Can., Oct. 9.—Some one remarked of H. M. Fletcher, leader of a unique musical movement in Toronto that the only qualification he demanded of a pupil was a larynx. That is true so far as his conductorship of the People's Choral Union is concerned, although the Schubert Choir, also under his guidance, is for advanced choristers. For the twelfth consecutive season the People's Choral Union is starting rehearsals. It is the only chorus in Canada for young men and women of all denominations who have absolutely no technical knowledge of music. Taking them from the most elemental beginnings Mr. Fletcher, by dint of phenomenal patience and zeal, has graduated from his training more than three thousand persons in ten years. The majority have become valuable choristers in the church choirs throughout Canada. Even in one brief season's training he is able to produce incredible results from raw material, so that an annual concert is held and works of moderate difficulty performed. The public attendance is always heavy.

attendance is always heavy.

The plans for the Schubert Choir this season will be carried out with an abler organization than has yet come beneath Mr. Fletcher's bâton. The dates of the concerts are February 19, 20 and 21, and the Toronto Symphony Orchestra has been engaged to co-operate. There will be sung Liszt's "The Bells of Strasburg," for chorus, orchestra and soloist, the latter being Signor Scotti, of the Metropolitan. Another local novelty will be Stanford's dramatic cantata, "The Revenge," for two choirs and orchestra. This number has never been done in Canada, but is on the list of all choral societies in England. The choir is being increased to 300 voices.

ROBSON BLACK.

Teachers' Class at Ziegler Institute

During the next four weeks the Ziegler Institute of Normal Singing, Anna E. Ziegler, director, will conduct a class for graduating teachers. The teachers will meet for preparatory lessons in voice diagnosis, tone production, enunciation, singing, language and interpretation. They will explain rhythm, style, pronunciation and translations and will prepare papers on the "Science and Practice of Singing."

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SUMMER DAYS WITH KATHARINE GOODSON IN BLACK FOREST



The English Pianist on Shore of Lake Titisee in Germany

Katharine Goodson, who will begin her fourth tour of this country on January 13 next, with the New York Symphony Or-chestra in Brooklyn, has been spending part of her Summer in the Black Forest, on the beautiful little Lake Titisee. The accompanying snapshot was taken on the borders of the lake, which is famous for its boating and bathing. During her stay in the Black Forest Miss Goodson took an entire rest. More recently she has been in Switzerland, where she has combined some répertoire work with the invigorating walks and climbs to which she is devoted. From Switzerland she goes direct to Berlin, where she was announced to open her Autumn season on October 5 with the Philharmonic Orchestra.

Poor Sunday School Music

Governor Wilson, in his attitude toward Sunday school music, expresses the sentiments of many intelligent people, declares a correspondent of the New York Times. It seems too bad that churches which pro-fess high ideals should admit music that violates all rules of harmony and poetry that does not conform to the demands of literature. The modern Sunday school and many church hymns are as far removed from harmony as the comic supplement is from art. The crudest musical comedy contains more true music and poetry. It is time that ministers realized that unless they restore the better hymns to their services they will lose not only music lovers from their congregations, but they will also drive musicians and poets into branches of art other than religious.

The Inappreciative Lunatic

In the cause of charity Kubelik is ever ready with his art. Once he was asked to play in a lunatic asylum because the resident medico thought, with Congreve, that music has charms to "soften rocks." The violinist mounted the improvised platform and played a lively Slav dance. The patients seated about the platform seemed deeply interested and beat time with feet and heads. When Kubelik finished a pretty young woman rose and beckoned to him. The musician imagined that she wanted an encore and asked the doctor to inquire what she would like. Before the doctor could approach her she cried at the top of her voice, "Well, to think of me being here while the likes of him should be at large in the world!" This was Kubelik's first and last asylum experience.

Toledo Organist Returning from Summer's Study in England

Herbert F. Sprague, the Toledo organist, has been spending the Summer in England, where he has made a special study of voice with William Shakespeare. He has also done choir work with Charles MacPherson, an English organist and choirmaster of note, at St. Paul's Cathedral. Mr. Sprague, who was sent abroad by Trinity Church of Toledo, sailed for America on September 28.

More Opera People Arrive

Among the passengers who arrived in New York October 5 on the steamship Barbarossa, from Bremen, were nineteen of the German chorus of the Metropolitan Opera Company. Other passengers were Hans Steiner, conductor, and Loomis Tayior, of the Chicago Opera Company.

Melody, Clarity, Individuality, the Law for Young Composer

BY HOMER N. BARTLETT

THE present tendency on the part of an increasing number of young composers -song writers, especially-to abandon the strict and just demands of form and logical sequence in order to follow their own misconceptions is not evidence of modern progress in art. It is certainly rather startling to find in many of the so-called modern songs an incoherent striving for effect by the use of a succession of aug-

mented chordsand some devices which it would be difficult to define as chords - forming chaotic phrases which mean nothing. The habit of incorporating in musical works weird and unusual modulations, which are often followed by commonplace harmonies, is now too frequently indulged in. It does

not show great ability, or demon-Homer N. Bartlett strate genius, to make what should be a simple song so abstruse that even the composer loses track

of what he sets out to do. The throwing together of an unlimited number of unresolved discords, and a total disregard of a clearly defined theme, may possibly deceive those who are lookfor the incomprehensible, and who gloat over that which they do not understand, but time will prove that in all such works there is no lasting value. Music is a well-defined science; symmetry and order are its essential elements; melody is its

fundamental basis. Tonal pictures that satisfy us with a

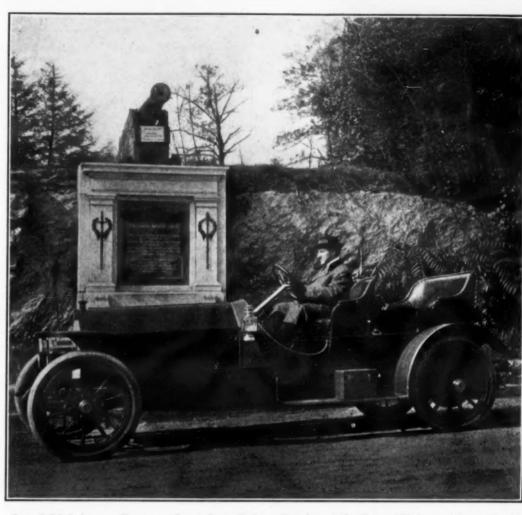
sense of beauty must have form and design, and must be well proportioned. The blind following of extremists who develop certain fads is a palpable error, and is certain to lead the young composer away from the straight path of progress.

Because some well-known modern composers indulge in a succession of bald consecutive fifths (used for instrumental effects), it does not follow that the young composer is justified in ignoring the rules governing parallel octaves and consecutive fifths. It has taken centuries of time to develop into well-defined laws the rules which govern the art of music. The wise composer will become familiar with the practical application of these laws. Then, and then only, will he be competent to use freedom in his musical efforts. To be original is a gift from heaven. A musician may show individuality and be counted great, but originality is accorded to but a limited number.

By being original I mean one being a creator. Bach was a creator of the first order; his work is fundamental; we build upon him. Beethoven was a creator; Mozart a wonderful creator. In more modern times Chopin may be said to be a creator because he accomplished something new in rhythm and in harmony. Wagner was a musical titan, one who opened a new vista of dramatic and instrumental effects-an epoch creator. I mention these illustrious examples of creators because they were governed by the divine principles of melody, and confined their works within the bounds of the just laws which govern the science of music.

Let the young and ambitious composer strive, above all, to make his works clear, comprehensible and logical. Avoid abstruse and unnatural progressions, as they tend to cacophony. Never be afraid that you will be adjudged a weak composer because you hold to the fundamental principle of melody. Refrain from imitating

Mystery of a Forgotten Glove in Studio of a Famous Pianist



Josef Lhévinne-From a Snapshot Taken During His Last Visit to New York

OSEF LHEVINNE, the eminent Russian pianist whose coming American tour under Loudon Charlton will be a feature of the musical season, occupies when at home a charming villa in Wahnsee, one of the most beautiful suburbs of Berlin. There he accepts a limited number of advanced piano pupils. The genial Russian, strict pedagogue though he is, is idolized by his students. They deem themselves fortunate to be accepted by him, as his requirements are severe, and unless impressed by the talent and seriousness of the applicant, no fee is large enough to influence him.

Last Winter, it appears, Lhévinne accepted a pupil about whom there was a mystery. For some weeks the master and his household were sorely puzzled. One cold day an automobile stopped before the Lhévinne villa, and a distinguished-looking lady asked for the pianist. He read on her card the name of a highly aristocratic family Meeting him in the drawing room she said: "I have long admired your gifts, and when recently I heard you in that superb symphony concert in Buda-Pesth, where I was visiting, the desire to study under you possessed me. Being wealthy I do not ask your terms for lessons, but am willing to pay double your regular price if you will accept me, and my conditions. I am well advanced in music. I wish to play for you, and to receive your instruction in interpretation, in phrasing and technical development. I desire association with an artist of your great experience and emishe hesitated, then added but, emphasis, "under no circumstances must you look at me when I play.

Surprised. Lhévinne asked the reason, and explained that if she intended to perform for the public, or for friends, she much expect to be seen, and should accustom herself to it.

"No," replied the Countess, "it is no ordinary nervousness. If you could realize how I suffer if any one watches my hands, you would understand. Indeed it distresses me so that I cannot play at all, and it would certainly be impossible for me to perform for so distinguished an artist as you. I am not a professional; I shall never play before an audience. I fairly worship music. Through it I like to speak, as it were, to a few of my intimate friends, who understand me and respect my feelings, by not observing how my fingers move. shall be so grateful if you will accept me.

The lady pleaded so earnestly that Lhévinne accepted her. It was understood that he would always take a seat where he could hear and instruct, but never see her

The lessons progressed finely. Countess was talented, and seemed de-lighted with her teacher. He noticed, however, that she was the only one of his pupils to leave always immediately at the close of a lesson. She would say "good-bye," and hurry away.

Some eight weeks passed, during which Madame had taken as many lessons. Then late one afternoon, she departed with more than usual haste. That evening Lhévinne received a note. Madame wrote that to her great regret she was unexpectedly called home to Puscia. home to Russia. Next morning a maid brought Lhévinne a pair of gloves which the Countess had dropped. "Why," she exclaimed, "how curious. The left one has only four fingers." The mystery was

others; strive to do something which shall reveal individuality, i. e., show that you have something to say that belongs to you personally. This is hard to accomplish, but persevere along these lines and your work will develop into that which is good, if not great.

Farrar Opens Concert Tour in Rochester

ROCHESTER, N. Y., Oct. 7.—Geraldine Farrar opened her concert tour here last night in Convention Hall, where she sang to a brilliant society audience. It was her first appearance in Rochester, and the audience, delighted with her singing, expressed its admiration in warm and prolonged applause. Her honors were shared by Ed-mond Clément, tenor, and Frank La Forge, pianist, who assisted in the pro-

Eva Mylott to Make Chicago Her Headquarters

Eva Mylott, the Australian contralto, has just left New York to make her headquarters in Chicago during her coming season. Miss Mylott has recently accepted a church appointment, one of the largest that Chicago has to offer and which embraces a large salary. As this artist's appearances will be mostly confined to the Middle and North West, her position will not interfere with her concert work. On December 29 and January Miss Mylott is engaged to sing the 5, Miss Mylott is engaged to sing the "Messiah" with the Apollo Club of Chicago, and has several appearances booked for her by R. E. Johnston with the musical organizations of that city, as well as engagements with a number of societies in the Middle West.

Concert Series for Dallas Club

DALLAS, TEX., Oct. 1.-Harriet Bacon McDonald, director of the Schubert Club, has returned from abroad with plans for many novelties to be introduced at the club's concerts. The club intends giving three concerts this season, presenting Sokoloff, the Russian violinist, at the first, and Harriet Ware and Cecil Fanning, with the baritone, Brabazon Lowther, in Miss Ware's cantata, "Sir Oluf," at the

The German Bach Society has decided to restore as far as practicable all the old organs and clavier instruments preserved at the Bach Museum at Eisenach.

NEW YORK'S ADVANTAGES AS A MUSICAL EDUCATIONAL CENTER

A Forecast of the Work to Be Done This Winter in Some of the Leading Conservatories in the Metropolis—Every Branch of Music Represented in the Curricula—Many Prominent Musicians in the Faculties

THE MUSIC SCHOOL is an infallible barometer of a city's musical life. It is the pulse whereby the musical vitality of a community can be gauged with remarkable accuracy. Institutions of musical learning follow faithfully in the trail of artistic prosperity and, conversely, a knowledge of the number of such institutions in a town affords a more satisfactory clue to the musical propensities of its inhabitants than the knowledge of the number of opera performances they hear every season.

Until a year ago Chicago had no opera company of its own. Yet the number of music schools in Chicago is legion and has been for years. Now it is a matter of common knowledge these days that Chicago is one of the most musical cities of America, but most people not living there do not seem to have awakened to this fact until they saw how ably Chicago supported an opera company of its own. Had these folks previously taken the trouble to inform themselves on the number and prosperous conditions of Chicago's institutions for the guidance of future musicians the astonishment over last year's opera results would have been far less open-mouthed.

The density of New York's musical atmosphere has been too accurately determined in the past to necessitate the application of the educational touchstone. Nevertheless the established truth holds good in New York, too, and its musical institutions are both numerous and excellent. To undertake even a superficial examination of the aims and plans of all of them would be too prodigious a task for this occasion, and so the present account can have reference only to four or five of the leading ones.

There is always something picturesque in the bustle and activity which animates concert and operatic organizations at this time of the year, bald and prosaic though the details of the proceedings may be. The same assertion holds true of the music schools, whose period of active life is generally coincident with the musical season. Such places as the American Institute of Applied Music, the Institute of Musical Art, the New York Conservatory of Music, the Granberry Piano School and the Master Music School are at this moment beehives of active preparation for the stress of the coming Winter. In every instance the number of students promises to be larger than in previous years. Some important changes for the better have been made in the faculties of these institutions and the quality of achievement promises to surpass anything hitherto accomplished.

American Institute of Applied Music

The American Institute of Applied Music, No. 212 West Fifty-ninth street, New York, opened its twenty-sixth season on October 2. The dean of the faculty is Kate S. Chittenden, who is also one of the instructors in piano playing and pianoforte pedagogics. The rest of the faculty contains a number of distinguished names. The piano department contains, in addition to Miss Chittenden, Harry Rawlins Baker, Leslie J. Hodgson, Effie Bethel, May I. Ditto, Fannie O. Greene, Sara Jernigan, Anastasia Nugent, Viola Osborne, C. Ethel Peckham, William Fairchild Sherman, Katherine L. Taylor and Annabelle Wood. The voice department is under the direction of McCall Lanham and Paul Savage, while the instructors in theory are R. Huntington Woodman, Katherine L. Taylor, William Fairchild Sherman and Sara Jernigan. Henry Schradieck has charge of the violin classes and Gustav O. Hornberger of the 'cello classes. Instruction in organ playing is given by Harry Rowe Shelley, William Fairchild Sherman and R. Huntington Woodman, and in musical history by Fannie O. Greene, John Cornelius Griggs and Daniel Gregory Mason. Mary Fidelia Burt teaches public school music, ear training and sight reading, while the orchestra and chamber music class is in charge of Henry Schradieck and Gustav O. Hornberger. Mr. Hornberger, it may be added, is a new member of the faculty. Mr. Schradieck has planned for this year a course of ensemble music that is unique in its scope and artistic thoroughness. Owing to his practically unlimited knowledge and experience in all forms of cham-, ber music his work will be authoritative in the highest degree as well as delightful. He will have the assistance of three advanced students, and it is expected that the violin department will be on a larger and proader scale than ever before.

An altogether fresh item of interest will

be the introduction of a department for the exploitation of the Breithaupt method of pianoforte playing. Breithaupt is recognized as one of the most remarkable piano teachers in Europe at the present time, and his success in producing concert artists is phenomenal. This success lies in the scientific and systematic exploitation of relaxation and weight together with armtechnic. These ideas were, it is true, promulgated more than a generation ago by Dr. William Mason and a number of other American teachers. What Breithaupt has done is to organize, synthesize and logically develop the complete range of muscular activity in its relation to the piano so that not only great power but also rare speed and facility are developed. The Breithaupt department will be conducted by Florence Leonard and Louisa May Hopkins. Both have studied the method carefully and are the first experienced educators who have received Breithaupt's personal certification as exponents of his ideas in America.

Miss Chittenden will again conduct the classes in sonata form, which proved so attractive last year. She has been spending the Summer in preparing a fresh addition of her technical works.

As in previous years, one of the most interesting features of the season will be a number of recitals given by various members of the faculty. There will also be the regulation student recitals.

The New York College of Music

The present season is the thirty-fourth of the New York College of Music, of which Carl Hein and August Fraemke are directors. Its aim has always been to offer to its students unlimited advantages in the study of music and to give them a sound and thorough musical education. The efforts of the directors to broaden and complete the careful system of education adopted at the college were quickly recognized and fitly appreciated. The directors have spared no expense—no pains have been neglected—to maintain the high standard of the New York College of Music and to uphold the position it has attained as one of the leading and most important music schools of this country.

The faculty of the institution is large and distinguished. In addition to the two directors, the piano department is in charge of W. H. Barber, J. S. Danielson, W. H. Eckerson, Hugo Grunwald, Sadie Goldstein, Dirk Haagmans, Enid V. Ingersoll, Paul Jelenek, Conrad Kind, Sigmund Kahn, Marta E. Klein, D. M. Levett, Mary Moore, Oscar E. Peltier and Gertrude Turecek.

Carl Hein, Sigmund Jaffa and Florence Sears-Chaffee conduct the vocal department; Max Bendix, Joseph Kovarik, Frank Woelber, Theodore Joyn, William Doenges, the violin department; William Ebann and assistants the 'cello classes. Theory is taught by Dirk Haagmans, Dr. S. N. Penfield and Conrad Kind, and organ by Dr. Penfield and W. H. Eckerson. There are lectures on musical history by August Fraemke, Carl Fique and Dirk Haagmans, and a class in elocution and dramatic art under B. Russell Throckmorton. The orchestral instruments not mentioned above are taught by members of the Philharmonic Orchestra. The school has a string orchestra which is under the direction of Mr. Fraemke.

The college gives special training courses for teachers and advanced students. Those taking this course will have opportunity to teach in the elementary classes under supervision of the regular teachers. A valuable course for supervisors of music in the public schools is given by Dr. Frank R. Rix. All students are taught privately except in such branches as harmony, counterpoint, sight reading and ensemble playing.

Student and faculty recitals are frequently given during the year.

The Granberry Plano School

With every prospect of a brilliant season the Granberry Piano School opened its season on September 25. The school rooms are located in Carnegie Hall, New York, and at the Pouch Mansion, Brooklyn. The faculty comprises George Folsom Granberry, Nicholas J. Elsenheimer, Annie G. Hodgson, Marion Mount, Arthur Crockett Pray, Mabel Muchmore Smith, Anna Zemke-Turner, Alice Ives Jones and C. M. Caire, secretary.

The celebrated Faelten system has been taught at the Granberry School for many years. The full list of subjects taught is as follows: Pianoforte playing; fundamental training according to the Faelten

system of instruction, special exercises in rhythm, practical keyboard work, scale formation, intervals, staff, clefs, music notation, chord formation and fundamental harmony; hand culture and the development of pianistic technic; music form and analysis; interpretation; sight playing; pianoforte ensemble playing; ensemble with stringed instruments; transposition; harmony, counterpoint and composition; harmonic analysis; music pedagogy; history of music; concert deportment; recital playing.

Not the least important features in connection with the work of the Granberry School are the pupils' recitals, frequently given, whereby the pupils obtain practical experience in playing before an audience, and the lectures and recitals given by members of the faculty or other outside artists. During the coming season there will be more than eighty such events. Mr. Granberry will give talks every Wednesday on "Methods" in their various aspects, and on Saturday mornings Dr. Elsenheimer will discuss various topics of musical history. Then there will also be lectures on "Interpretation" by Dr. Elsenheimer, with practical illustrations, so that these functions will assume the character of piano recitals. Vocal concerts will also be given by a quartet and a violin recital will be given by Gisela Weber. During the second term the lectures on the history of music will embrace the development of the orchestra. The quality of tone and the peculiar characteristics of the orchestral instruments, especially those of the wood wind section, will be considered. Members of the Philharmonic and New York Symphony orchestras will give performances of compositions written for these instruments. A harpsichord recital will also be given by Frances Pelton Jones.

Institute of Musical Art

The Institute of Musical Art, of which Frank Damrosch is director, is beginning its second year in its handsome new home at One Hundred and Twenty-second street and Clermont avenue. The faculty numbers, as usual, some of the most distinguished names in the musical field, and in addition to those who gave instruction last year there will be several other artists of renown. The faculty council consists of Ernesto Consolo, the eminent Italian pianist; Adriaan E. Freni, Giulio Gatti-Casazza, director of the Metropolitan Opera House; Percy Goetschius, Franz Kneisel and Alfred Hertz. The vocal department will be conducted by Leontine de Ahna, Adèle Laeis Baldwin, Vernetta E. Coleman, Adriaan E. Freni, Alfred Giraudet, Sergei Klibansky, Francis Rogers, Theodore Toedt, Madeleine Walther.

Instruction on the pianoforte will be at the hands of Helena Augustin, Carolyn Harding Beebe, Edoardo Celli, René Chansarel, Ernesto Consolo, Forrest J. Cressman, Annabel Farrington, Arthur Hochmann, Frederick W. de Jahn, Anna G. Lockwood, Virginia Lucy, J. Katherine Macdonald, Mary B. Merrill, Henriette Michelson, Zofia Naimska, Mabel Phipps, Harriet Ayer Seymour, Elizabeth Strauss, and Gaston M. Dethier will have charge of the organ pupils.

It would be hard to imagine a more eminent group of teachers of stringed instruments than those of whom the institute can boast. They are: Louis J. Bostelmann, Edouard Dethier, Mark Fonaroff, Olive Mead Greene, Carlos Hasselbrink, Franz Kneisel, Julius Roentgen, Louis Svecenski, Willem Willeke; Vincent Fanelli, harp; Frank Kuchynka, double bass.

The following members of the New York Symphony Orchestra will give instruction in the playing of the flute, oboe, clarinet, bassoon, horn and tympani in the order named: George S. Barrère, Frederic Labate, George Longinus, Ugo Savolini, Joseph Franzel, Howard Kopp.

Classes in theory and composition will be conducted by Forrest J. Cressman, Percy Goetschius and Joseph Henius; in ear training by Vernetta E. Coleman, Franklin W. Robinson and Helen Wiseman Whiley, while languages will be given under the tuition of Marguerite Merlin-Albro, Adèle Laeis Baldwin, Bertha Firgau and Edoardo Petri.

As has been the case in the past, a number of lectures will be given during the course of the year. This season the lecturers will be W. J. Henderson, who will speak on the "Development of Vocal Art"; H. E. Krehbiel, on "Musical Appreciation"; Waldo S. Pratt, on "The History of Music," and Thomas Tapper, on the "Cor-

relation of Music with History, Art and Literature."

An element of novelty in the life of the institute this year will be the arrangement into which it has entered with the Metropolitan Opera Company. By this arrangement qualified students of the operatic department will be given opportunity to sing small parts at the Metropolitan, so that talented singers will enjoy a rare opportunity to prepare themselves for an operatic career.

In order to give young men who disclose talent for the playing of wind instruments an opportunity to perfect their performance and to reach the full artistic mastery of several instruments, the institute has provided several scholarships for flute, oboe, clarinet, bassoon, horn, trumpet, trombone and tympani students. With the exception of those holding scholarships all who enter the orchestral courses are enrolled as special students, all of whom will, however, be allowed to take up all the theoretic courses.

The institute offers a course for supervisors of music in the public schools. The topics covered are voice culture, ear training, theory, piano, English diction, principles of pedagogy and the cultivation of children's voices. The course covers a period of three years. It takes up all that is essential to preparation for music supervision in cities and towns of the United States.

Recitals by members of the faculty form an important item in the year's work. They are given by the Kneisel Quartet, Sigismond Stojowski, Ernesto Consolo, Henrietta Michelson, Matja von Niessen-Stone, Leontine de Ahna and Gaston and Edouard Dethier.

The Master School of Music

Under the direction of Aurelia Jäger, whose reputation as a singer and instructor requires no fresh discussion, the vocal department of the Master School of Music, which is situated at No. 96 Clinton street, Brooklyn, will this season enter upon its eighth year. Mme. Jäger was for many years an intimate friend of Wagner, Liszt, Wolf, Von Bülow and many other composers of greatness, and she spent four years in Bayreuth, ten years as professor at the Vienna Conservatory and five years at the Conried Metropolitan Opera School. Her pupils are many and distinguished, including as they do Mmes. Wakefield, Mulford, Rockwell and Messrs. Gunther, Waterous and Matley. She has also coached such singers as Mmes. Fremstad, Gluck, Gadski and Alten and Messrs. Martin and Jadlowker.

The courses of instruction at this branch of the Master Music School include, in addition to voice culture, languages, phonetics, diction, sight singing and musical theory and history. Students who enter are supposed to have a knowledge of the piano keyboard and the fundamental laws of music; otherwise they must prepare themselves in private until a sufficient knowledge of piano is attained to enable them to play simple accompaniments.

In addition to Mme. Jäger, the faculty comprises Melanie Guttman-Rice, Edward Falck, who teaches répertoire, and who is also coach and chorus master; Dr. Gerrit Smith, teacher of theory and sight reading; Meta Harms, teacher of German; Louise Charvet, French; Lizette Josty-Hammond, Italian. Musical history is given by Mr. Falck, and Louise Sidney Massey gives instruction in phonetics and English diction. Mme. Sembrich and Mr. Bispham have manifested their interest in the work of the school by accepting places on the visiting jury of musicians.

The instruction in singing is conducted on the European plan, viz.: individual lessons in classes. By this plan all embarrassment and self-consciousness in singing before others are conquered from the beginning, while the opportunity for listening to the instruction of others is of great value to every serious student. The pupils have individual lessons in the presence of others. The classes vary in size according to the advancement of the pupils.

Sophie Menter, the pianist, will teach this Winter in Munich.

GAREISSEN

New York City

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Importance of Psychological Study of Pupil by Teacher

By GUSTAV L. BECKER President New York State Music Teachers' Association

"GOOD MORNING, Miss G.!" "Good morning, Mr. B.!"

The bright smile and cheerful cadence of voice that greeted me with that "Good morning" gave a most gratifying promise of what the imminent lesson was to be.

I read from her face that she not only felt that she had accomplished the task assigned to her and was proud to show me the good results, but that she was eager to get some more work to do as pleasant and interesting. This is as it should be.

But now suppose that I had been mistaken in my psychological discernment, my long practised and much vaunted "mind reading." Occasionally the radiance which seems to promise so much was merely the afterglow of the fun or happiness experienced shortly before arriving for the lesson, caused perhaps by a chat with her best chum, a birthday party or possibly a high class (?) vaudeville show.

In that case there would be perceivable a gradual relaxation of the expression of gladness as the pupil approached the piano and began to unfasten the music folio,probably for the first time since the last lesson!

It was evident that some one's con-science made her dread the usual question: "How was the practising this time?" Now here was an embarrassing moment for the delinquent pupil, and a good chance for the monitor to impress upon the pupil the need of giving regularly, every day, at least a certain amount of time to practising, and that carefully, with concentrated attention. But how does the teacher go about it to so impress the pupil? Does he then, in spite of his suspicions and regardless of her evident pangs of conscience, after all, ask the dreaded question? If he does, he certainly shows a lack of that noble and distinguishing quality called tact.

Yet he may, entirely unconscious of the pupil's state of mind, ask the question in all sincerity, not being as adept in divining soul-conditions as he is in interpreting his

But this would show that he is deficient in the human quality called sympathy, without which no one can be, or become, a great musician.

A sympathetic and tactful teacher, who is able to recognize such an uncomfortable soul-condition in his pupil as the one above mentioned, would not at such a time ask any questions which might still further increase the embarrassment of the situation. On the contrary, he would first of all, in some discreet way, try to put the pupil's mind at ease, and then he would see to it that the pupil derive the best possible results from the lesson, even though the task given had not been accomplished.

How this is to be done is a problem which might be solved in many different ways. Here again discriminating tact, sincerity and sympathy are in demand. Also patience, and several other qualities, such as would tend to bring about ful and optimistic atmosphere, therein making it easier to revive the pupil's love for his music; to arouse anew his interest in its beauty and significance, and again stir up his ambition. Thus at the end of the hour the pupil would feel extremely grateful to his teacher, not only for the kindness and consideration shown, but also because of the greater store of new mental and moral incentive which he has

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received towards further enthusiastic pursuit of his highest aims and ideals.

It is not infrequently the teacher's fault, more than that of the pupil, when the latter becomes indifferent, even to the point This is more likely to of antipathy. be the case with the dry, old-fashioned and pedantic tutor, who is all thoroughness, and has but little appreciation or consideration for the joy of life, or the sadness of it (at times), nor of the many complex moods and emotions between these extremes which are possible to a sensitively organized human being-and all of which can so well be expressed in the language of tones. He never seems to think of giving the pupil some musical food for the soul or heart, something which would afford genuine pleasure and satisfaction, and thus make enjoyable the task which is even here incidental to the perfect technical acquirement of the craved-for morsel.

Yet what would best please each pupil and as well afford good opportunity for improvement is a matter of experience and experiment, to which end the progressive teacher will study the pupil's temperament, moods, etc.

The old-fashioned disciplinarian, on the other hand, will consider only what is most useful or helpful for technic, for sight reading, for development of the rhythmical sense, for knowledge or ability in this or that direction. The pupil often does not even know why he has to do all these things-he is only asked to comply strictly with the given rules and to do so many hours of practising each day.

There are, luckily for such teachers, many faithful and patient workers among music students, such as have a strong sense of duty, coupled with absolute confidence in the infallibility of their teacher, or who have a definite ambition and will let nothing daunt nor deter them, not even the hardship and tediousness of the work which they are convinced is essential to ultimate success.

But the average young pupil will want to do some thinking on his own account, and has a way of wishing to satisfy his own moods and inclinations, if they seem at all reasonable. This is especially so here in our country, where the spirit of liberty and independence is inborn in most of us.

Generally such young persons are apt to have a decidedly individual taste in music, as in other things, perverted as it may have become through the influence of the vulgar and trashy stuff offered them in so many public places. Yet it is a personal thing, this taste of theirs, and must be dealt with tactfully, and convincingly.

Here again the teacher must study the student's mental idiosyncrasies, and devise diplomatically yet sympathetically, such progressive paths of study as shall gradually but surely lead to the ideal.

So in all matters, such as inducing the pupil to give more time, effort, thought to his tasks; the inculcating of love and appreciation for the art; the winning of his confidence and respect; the arousing of his enthusiasm and the forming of an ambition for high achievement, the teacher who has the greatest success is he who knows how and is willing to take the trouble, to discover and study every peculiarity of mind, character, disposition, habitual moods and even latent qualities of his pupil, as well as the equipment for technical excellence. He will not first say to a new applicant, as I had it said to me, "Let me see your hand. How far can you stretch? Ah, some day you may become a great pianist!'

The Popularity of Russian Artistry, Musical and Terpsichorean, in America

By BEN H. ATWELL

THE outlook as concerns Russian artistry in the concert field is particularly bright, on this, the opening of the season. When one stops to consider the American Federation of Musical Clubs has adopted for the current year, the study of Russion music, it is impossible to avoid being surprised at the wonderful progress Russian artistry has made here.

Less than three years ago the first evidence of genuine public interest began to manifest itself, when Mlle. Anna Pavlowa and M. Mikail Mordkin came to this country to dance at the Metropolitan Opera House. To-day so much attention

is centered upon this particular field that not only do legitimate, high-class, artistic Russian dancing presentations prosper, but imitators and all manner of frauds in the name of Russian artistry have flocked to the field in such numbers that the courts are now cumbered with litigation growing out of the subject.



Ben H. Atwell

It was Max Rabinoff who first saw the rich possibilities in this department of art. with his associates, among whom I have the honor of being numbered, he organized a tour for these two great artists that is probably without precedent in this coun-

What was accomplished on this tour the really wonderful innovations as relates to transportation, advertising, the expense incurred and the amount of money taken in receipts, is a matter of history.

This tour left an imprint on the concert field that will not soon be effaced. It prepared the public and managers, both local and otherwise, to view as practical and logical the most stunendous and spectacular performances as a legitimate departure in concert.

One of the results of last season's success is the formation this year of the All-Star Imperial Russian Ballet, an entertainment on the same order, but on even more expensive and elaborate lines. This tour began at Hartford, Conn., last Monday under what would seem at first glance unfortunate circumstances, yet which. aside from the regret aroused by M. Mordkin's illness, may be looked back upon with pronounced oratification.

This première performance was given

without the presence of the Russian Apollo, who lay on a bed of suffering in a New York hospital as the result of an operation performed one week before. The improvement that M. Mordkin is experiencing prompts us to believe that before many days elapse he will be back again in charge and participating in the performance he introduced to America.

The magnitude that the Russian Ballet has assumed in this country is in no wise better illustrated than through the fact that it is accompanied by an orchestra that ordinarily would be regarded as an excellent concert attraction alone. Podesti, who has conducted in all the leading opera houses of Europe, and who for the last two years alternated with Toscanini at the Metropolitan Opera House, New York, was induced to leave Grand Opera to conduct for these ballets, appropriately termed "ocular opera."

The presence of the All-Star Imperial Russian Ballet is used as an illustration of merely one phase of the development of interest in Russian artistry in this country. In the field of music, for instance, the Imperial Russian Court Balalaika Orchestra, now touring the United States, has met with pronounced success. This unique or-ganization arrived in New York from Russia last Saturday night and on Sunday took train for Pittsburgh, where it opened its season in triumph on Monday night. Every indication suggests that this big group of musicians, the pride of an Emperor and the joy of many kings, will meet with a reception in this country quite as warm as that accorded the dancers from the realms of the Czar.

Another very ambitious undertaking in this field will be the presentation later of Sirota, the world-famous Cantor of Warsaw, in nine concerts. This marked limitation is due to the fact that the celebrated religious singer, who is described as the most perfect tenor living, is only able to leave Russia for a short time. Religious holidays and the necessity of his presence in both St. Petersburg and Moscow by Imperial command has restricted the period of his stay. We anticipate, however, that the nine concerts he will give will attract audiences larger than any such series of concerts ever given in this

Quite naturally we regard this program as both ambitious and expensive, especially in view of the fact that we are managing other enterprises aside from these Russian undertakings.

It is a gratifying to observe the steady growth of interest in Russian art, as indicated not only by the action of the American Federation of Musical Clubs, the success of the Russian innovations we have brought to this country, and the demand made for the introduction of Russian numbers wherever the big orchestras of the country appear. Moreover, as an illustration of this interest there has been an organization formed in this country for the sole purpose of promoting interest in this subject and protecting the name of Russian artistry from the invasions of frauds and imitators. That there is plenty of work to be done in the latter direction may be judged from the fact that almost before Pavlowa and Mordkin had their curtain raised last season an organization, consisting entirely of Italians, without one soul identified with it who could even speak Russian, was sent across the country advertised as a section of the Imperial Russian Ballet.

The Imperial Ballet is a recognized institution in Russia under what is practically government control and subsidy, but there is nothing in American law by which the name may be legally protected in this country. The same holds true of the Imperial Russian Court Balalaika Orchestra. It is a significant fact that misrepresentations concerning both have. as a rule, been made by managers identified with vaudeville, rather than anyone having recognition in the musical world. It is also significant that no matter how auspiciously their tours have opened they have met with disaster or, at best, a hard unremunerative struggle.

Bispham in Middle West

Loudon Charlton reports a list of bookings for David Bispham which assure an especially busy season for the distinguished baritone. Mr. Bispham has just left for Wisconsin to fill important engagements in Milwaukee and LaCrosse. Then will follow appearances in Chicago, Grand Rapids, Detroit, Oxford and Lima, O., Wheeland Fairmont, W. Va. will return East in time for his Brooklyn concert at the Academy of Music October 26. and his annual New York recital at Carnegie Hall Sunday afternoon, October

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PITTSBURGH CHORUS IN ITS OPENING CONCERT

James Stephen Martin's Men Sing an Admirable Program-Dallmeyer Russell Back from Europe

PITTSBURGH, Oct. 9.—The Pittsburgh Male Chorus made its first public appearance in Pittsburgh this season last Friday night at Carnegie Musical Hall, where it gave a benefit concert for the Pittsburgh Teachers' Retirement Association. James Stephen Martin conducted admirably and Marie Stapleton Murray, soloist, made her first concert appearance of the season, showing much improvement in voice quality, a fact which greatly pleased her friends and admirers.

The concert opened with a hymn, "Ein Feste Burg," and then came Nessler's "Ave Maria," followed by a solo by E. H. McIntosh, who sang very creditably. Miss Murray sang an aria from "Aïda," "Pleading" by Sir Edward Elgar and Mayer-Olbersleben's "Eventide" with the chorus. She sang with splendid feeling and expression. The second half of the program opened with "The Keys of Heaven," followed by the beautiful Irish setting, "Kavanaugh." The last offering was "The Monk of the Mountain" and was given with great bril-

Dallmeyer Russell has returned from his trip abroad, during which he spent several months with Harold Bauer. He was entertained at the Berlin home of Mr. and Mrs. Vic O'Brien, the pupils of Lhévinne, the noted pianist, being other guests. Mr. Russell played "The Children's Carnival" by Debussy and other numbers. The Pittsburgher intends to give recitals again during the Fall and Winter.

The Cincinnati Symphony Orchestra is to be heard at Carnegie Music Hall in a series of four concerts, the first, November 30, Thanksgiving night, and the other dates to be January 9, February 20 and March 20. E. C. S.

Professor Baldwin's Organ Recital

Professor Samuel A. Baldwin played the following program at his free organ recital in the Great Hall of the College of the City of New York October 8: Toccata and fugue in D minor, Bach; vorspiel, "Lohengrin," Wagner; sonata in the style of Handel, Wolstenholme; nocturne

in A, Dethier; Scherzo, Schmidthauer; "The Swan," Saint-Saëns; fugue on choral from "The Prophet," Liszt.

ALL-AMERICAN CAST

Manager Dippel Announces It for Philadelphia Performance of "Trovatore"

PHILADELPHIA, Oct. 9.—Definite announcement has been made by Mr. Dippel of the cast for the first popular-price performance of the opera season at the local Metropolitan Opera House Saturday evening, November 4, when "Il Trovatore" will be sung. The cast will be practically all-American, as Ellison Van Hoose, who is to sing Manrico; Mme. Frease-Green, the Leonora, and Maria Wittowska, who will be the Azucena, are all Americans. Even Mlle. Wittowska, in spite of her name and Polish ancestry, was brought to this country when a child and is a res-ident of Syracuse, N. Y. It is Mr. Dippel's intention to make the

popular price Saturday night performances brilliant feature of the season, and he has accordingly arranged many attractive programs. Saturday night, November 11, Humperdinck's "Hänsel and Gretel" will be sung for the first time by this organization and in English. Mlle. Rosa Galli, the new première danseuse étoile, will make her first appearance in "Carmen" on the opening night, November 3.

The executive council of the Philadelphia Operatic Society, through John Curtis, the president, extended an invitation to Clara Louise Kellogg-Strakosch, who sang the rôle of Carmen when Bizet's opera was first produced in this city, to attend the anniversary performance to be given by the Operatic Society on October 25. The famous diva will be unable to attend, and has sent a cordial letter of regret, but as an evidence of her interest in the work of Philadelphia's unique singing organization she will send the costume which she wore in the fourth act of the opera to Nancis France Cranmer, who will wear it during the society's performance. A. L. T.

Marie von Bülow, the widow of Hans von Bülow, has' presented a great many works from her husband's library to the Berlin Municipal Library.

Don Lorenzo Perosi, the Italian priest-

NEW YORK ORGANISTS FORM NEW SOCIETY

Chapter of National Association Founded at Meeting Held in Brooklyn-Sympathy for Bartlett

A number of representative organists dined together recently at the Café Parisien, after which a Greater New York Council of the National Association was formed and a constitution and by-laws adopted.

The New York organists took the step as early in the season as possible in order to afford an example of a general plan after which the organists of other cities can pattern similar local councils. The movement has taken on a decided impetus and National Secretary Nicholas deVore, at No. 41 Madison street, Brooklyn, has already received inquiries from all parts of the country regarding this phase of the work. R. Huntington Woodman, of work. R. Huntington Woodman, of Brooklyn, is only one of the men of note in the organ world who have recently signified their intention of joining in this movement.

The next meeeting and dinner will be held on Wednesday evening, October 25, and at this time the nominating committee which was appointed last week will present its report for the action of the council.

Dr. I. Christopher Marks presided at the last meeting on account of the illness of two of the national officers. A resolution was passed extending the solicitude of his colleagues to Homer N. Bartlett, the national president of last year, and voicing their hopes for his prompt recovery from the serious illness from which he has been suffering for the past two weeks.

The membership fee for the local council was finally set at \$2, of which \$1 goes to the national work. The consensus of opinion was in favor of a larger fee, but as numerical strength was most desired it was decided to keep it for the present at a point where no organist would need to hesitate to join the movement from a standpoint of expense.

Perley Dunn Aldrich to Lecture in New York

Perley Dunn Aldrich, the vocal teacher and well-known baritone, has been engaged by the Department of Education of New York City to give his lecture-recitals on "Schubert and His Songs" on October 18 and November 23. Mr. Aldrich will be assisted by Mrs. J. Harrison Irvine, pian-

Death of Harry W. Karr

EASTON, PA., Oct. 8.—Harry W. Karr, nineteen years old, of Brooklyn, a member of the Aborn Opera Company, which is to sing here to-morrow in "The Bohemian ' was drowned to-day in the Delaware River by the capsizing of a rowboat. Karr tried to save a young woman in the party, although unable to swim, and soon sank. The three others in the boat were rescued.

Theodore Blumer's musical comedy, "The Five O'Clock Tea," which recently had its première at the Dresden Court Opera, is shortly to be produced in Madrid.

RESOURCES OF MODERN ORCHESTRATION

[Tom Browne in London Musical Opinion.]

AS a great authority on the development of the orchestra has happily put it: the modern idea of instrumentation resolves itself into a large wind band "plus strings" instead of strings "plus wind." With a constant striving after color effects, the balance of tone power has shifted from the strings to the wind instruments. The old method was strictly conventional, severely classical and absolutely unimaginative. The modern method revels in novelty and seeks after sonorous sensationalism. Nor are we at the end of inventive developments of orchestration. In order to achieve a banjo effect, Puccini (the Italian composer) has introduced a curious device into his new opera of "The Girl of the Golden West." He interlaces the strings of the harp with paper, so it is recorded! Why Puccini did not leave his harp strings alone and boldly adopt the banjo itself as a useful addition to his orchestral resources it is difficult to imagine. If banjo "effects" are requisite, why not bring the banjo itself into the orchestra? After all, Mr. Holbrook with characteristic courage has utilized the concertina.

If the rising generation of musicians in this country are to be fully and wisely instructed in the art, it would nowadays be well to incorporate in any curriculum that takes cognizance of composition-and orchestration in particular-some knowledge of the evolution of the orchestra and especially the development within the last seventy years or so of instrumental possibilities. And it will be observed how impartially the modern school has resort not only to the most up-to-date of musical inventions but also to some of the oldest musical instruments. Look over the list of a modern festival or operatic orchestra and you will see how far back is derived the origin of many of the instruments now in frequent use, yet which were undreamed of in the orchestral methods of Handel,

Mendelssohn, Mozart or even Beethoven. To such an orchestra as Handel required, Beethoven added clarinets. The augmentation of instruments was really begun, however, by Berlioz and by Wagner, who strengthened the wood wind and increased it to threes and who definitely founded the school of composition which stakes its all, so to speak, upon effects. It was Wagner who found a use-notably in "Feuerzauber"-for the chime sounds reproduced by the glockenspiel, an instrument of German origin much used by military bands in that music loving country. Into the score of "Zauberflöte" is introduced a kind of glockenspiel, in this instance a frame of bells played by a keyboard. For Sir Arthur Sullivan's "Golden Legend," it may be remembered, a peal of large bells of the tubular bind appeal of large bells of the tubular kind was cast. Ordinarily, the pyramid of inverted cups of metal is the form most used.

The xylophone, which Saint-Saëns chiefly added in its modern form to orchestral resources, is in reality a very ancient instrument much in use centuries ago among the Poles and the Tartars. Its Teutonic name of strohfiedel (or straw fiddle) very accur-

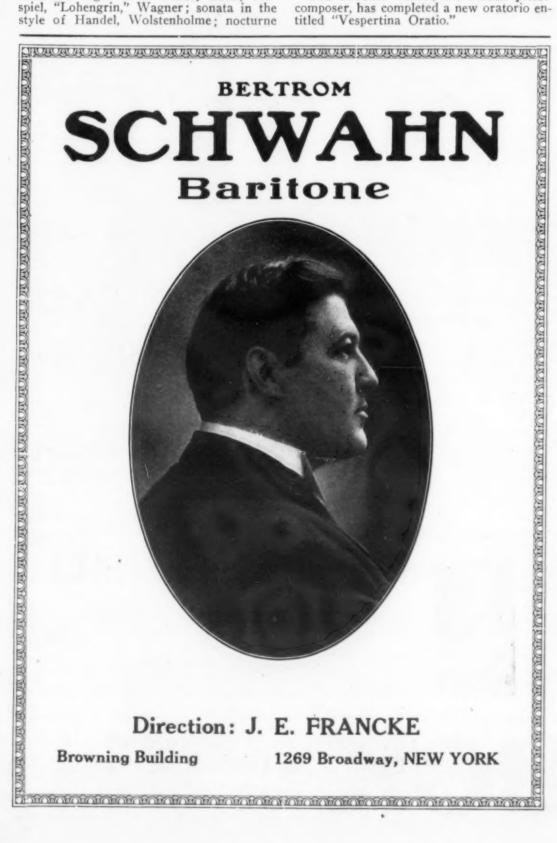
ately describes it; for the xylophone (which closely corresponds with the gigilira of the Italians and the claquebois of the French) has its notes of wood or of glass belted on straw. For tiny bell effects, the xylophone is frequently used by all modern

Take again the tambourine, with its merry though hardly melodious jingle. This is as old as gypsy lore and in its usual orchestral use is directly derived from the ancient tambour of the Basques. Weber was one of the earliest composers to adopt the tambourine as an orchestral instrument. Nor is the tam-tam (which has the deeper roll of the gong) less ancient, for it has descended from a Hindoo instrument. The castanets of course are a musical relic of Moorish civilization, reminiscent too of the oldest Spanish dances. They have become inseparable from most modern forms of ballet music. On the other hand, the celesta is really of modern invention, though merely a new branch of the old harmonicon. Mustel of Paris brought the celesta out exactly twenty-five years ago and it has been extensively utilized by French composers of the ultramodern school. Ischaikowsky adopted it in his "Casse-Noisette" ballet suite and both Puccini and Leoncavallo use the celesta freely and effectively. Puccini, by the way, is as prone to new musical devices as Richard Strauss; and he achieves what is described as a sub-tonal effect in one of his latest compositions by a soft tremolo on the metalyphone. How many of us, essaying with difficulty to keep abreast of these strenuous times, could briefly and accurately describe the structure of a metalyphone? It is, if I mistake not, akin to the celesta in that it is a keyed instrument played by hammers on tuned steel bars instead of on strings as in the case of the

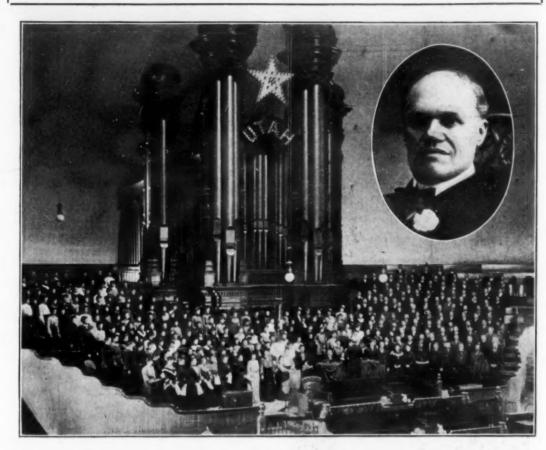
It is a mistake, however, to describe the heckelphone as a new instrument. Modern improvements have no doubt been made in its tone capacity, but it is really an old established member of the reed family. It is practically a baritone oboe, in pitch about an octave lower than the oboe proper and one fifth higher than the bassoon. It is little known to instrumentalists generally because so little used; and its revival by Strauss is not the least interesting feature of the "Salomé" score.

The oboe, it may be noted, was at one time a solo instrument of much repute. Handel, Mozart and Kalliwoda wrote concertos for it; Schumann scored three romances with violin and clarinet obbligato; while Beethoven introduced it into symphonies, his opera and ecclesiastical music

And do we not owe the tonitruone to Paderewski, various bell effects—camel bells, sheep bells and other bells—to other descriptive compositions and all kinds of weird combinations of sound at which the musician of even fifty years ago would stand aghast? No doubt a genius will yet arise who will find orchestral utility for the jew's harn and the melodeon! Modern orchestration is assuredly not yet at the end of its amazing resources.



FAMOUS UTAH CHOIR COMING TO NEW YORK



Tabernacle Choir of Salt Lake City, Which Is to Tour the East, Appearing in New York November 3-12, and Its Conductor, Evan Stephens

THE Tabernacle Choir, of Salt Lake City, Utah, is to tour the East and Middle West this Fall, appearing in New York, November 3 to 12, at the American Land and Irrigation Exposition in Madison Square Garden. The choir was founded in 1851 and has grown from thirty to 500 voices. Its conductor for the last twentyone years has been Professor Evan Stephens, who still continues in that capacity. Under Professor Stephens, the choir has sung for several Presidents and other dis-tinguished personages, and has made several long tours. It won the \$1,000 prize at the Chicago World's Fair at the Welsh Eisteddfod in 1893 and recently participated

in the Alaska-Yukon Exposition at Seattle. In its appearances at Madison Square Garden, the choir will present programs of wide variety, including as numbers of especial interest the "Irrigation Ode," written by Mrs. Gilbert McClurg, with multiple Days of the Chileston of the Days of the Chileston of the Chiles sic by Prof. John J. McClellan, the Tabernacle organist, and the \$100 prize song, "The Empire State," by "Desire Stanton," with music by Mrs. G. Marschal-Loepke.

HAMMERSTEIN READY FOR THE FRAY

If He Succeeds with His London Opera House It Will Be Another Triumph for Dauntless American Enterprise

ALTHOUGH the scene of Oscar Hammerstein's artistic activities has shifted to England there cannot be the slightest question that a glance at his plans for the coming Winter will be of paramount interest to all American operagoers. After all, his latest enterprise impresses one as a bit of America transplanted to London and a Hammerstein victory is always equivalent to another triumph of dauntless American enterprise.

This time a year ago ground was being broken for the new London Opera House. every detail. A brilliant season lies before it, and its brilliancy is accentuated by the fact that a Hammerstein victory will mean a greater or lesser degree of reformation in his venerable rival, Covent Garden, which is at present showing unmistakable signs of senility. London's operatic atmosphere has been allowed to grow stagnant. The presence of a new force should be a reviving element. The manner of giving opera ought to undergo a radical transformation for the better as new operatic fare is infused into the present outworn

Mr. Hammerstein opens his new house on November 11. The season will last for twenty weeks. Subscription performances will be on Mondays, Wednesdays, Fridays and Saturdays, as in New York. The Saturday matinée is an innovation as far as London is concerned.

The London Opera House accommodates 2,300. The orchestra will number 100, the chorus 125. The chorus will be in the main English, consisting of the dozens of well trained voices annually ejected from the music schools of England. Mr. Hammerstein will produce two novelties in the first week. They are "Quo Vadis?" by Nouguès, which will open the season, and "Don Quichotte," by Massenet.

The repertory of operas includes: In French—"Quo Vadis?" "Don Quichotte," "Thais," "Le Jongleur de Notre Dame," "Hérodiade," "Manon," "Werther," "La Navarraise," "Les Contes D'Hoffmann," "Faust," "Romeo et Juliette," "Lakmé," "Le

Prophete," "Les Huguenots," "Louise," "The Violin Maker of Cremona," "Carmen." In Italian—"Norma," "Il Trovatore," "La Favorita," "Siberia," "Dolores," "I Pagliacci," "Cavalleria Rusticana," "Lucia di Lammermoor," "Rigoletto," "La Traviata," "Il Barbiere di Siviglia," "Andrea Chenier," "Un Ballo in Maschera."

The list of singers includes: Tenors— Jean Auber, Mario Ansaldi, Orville Har-rold, Frank Pollock, Frederic Regis, Fer-Leroux. Baritones-Maurice Renaud, Jose Danse, George Chadal, M. Figarella, Arthur Philips, Mario Ellandri. Basses-Jean Perkin, Enzo Bozzano, Francis Combe, Giuseppe de Grazia. Sopranos—Lina Cava-lieri. Isabeau Catalan, Victoria Fer, Eva Oldhanski, Felicia Lyne, Louise Merlin. Contraltos—Marguerite D'Alvarez, Tinkka Joselsi. Mezzos-Jeanne Duchène, Nina Ratti, Antoinette Kerlane.

Hammerstein has spent \$1,250,000 on this opera house.

ZACH'S FIFTEEN SOLOISTS

One for Every Pair of Concerts by St. Louis Symphony Orchestra

St. Louis, Oct. 9.—A new and important feature of the year of the St. Louis Symphony Orchestra will be the number of soloists of international reputation who will appear at the concerts. In previous years the orchestra had had as many as eight soloists and they were considered a great many, but this year at every one of the fifteen pairs of concerts the orchestra will be assisted by a famous soloist. In addition to the ten already announced the management has been successful in securing Berta Morena, the Wagnerian prima donna of the Metropolitan; Rosa Olitzka, the contralto, who was heard here several years ago with Henry Russell's San Carlo Opera Company; Yvonne de Treville, the coloratura soprano, who has made such a decided impression in the great music centers of Europe; Albert Spalding, the American violinist, and Basil Gauntlett, the American pianist, who has taken up his abode in Columbia, Mo., at the head of the

music department of the State University. With this array of talent and a subscrip-

tion far outdistancing previous years, St. Louis will be assured of a most interesting orchestral season. Mr. Zach was a visitor in the city this week conducting the orchestra of eighty men which played for the Vieled Prophet Ball at the Coliseum last Tuesday night. H. W. C.

DULUTH SEASON OPENED

St. Paul Contralto Gives Highly Attractive Song Recital

DULUTH, MINN., Oct. 5.—The very full season of music in Duluth was officially inaugurated yesterday afternoon at the headquarters of the Matinée Musicale Society by the song recital of Mrs. Frank O'Meara, of St. Paul, contralto, assisted at the piano by Mrs. Harry Crandall, also of St. Paul. In consonance with the year's program of study by the club, Mrs. O'Meara's numbers were almost exclusively American compositions, with the exception of the aria from "Rienzi." There were lyrics by Quittis, Lang and others, but the principal feature was a new cycle of songs, "Farazda," by Malcolm McMillen. Mrs. O'Meara's beautiful voice was in rare form and her artistic interpretations gave great delight to an unusually large audience. Volberg Gunderson, violinist, accompanied by Mrs. Fred G. Bradbury, assisted in the

Rehearsals of the Oratorio Society, un-der the direction of Horace Regan, are in progress. The Duluth Choral Club, Alfred Wiley conductor, is planning to give Gor-ing-Thomas's "The Swan and the Skylark" at an early date.

A. W.

Philadelphia Opera Loses Club's Patronage

Philadelphia, Oct. 8.—Because the management of the Philadelphia Metropolitan Opera House has refused to let the Opera Club, a society organization, have a solid tier of boxes for this season's performances the members state that they intend to remain away. The club was offered scattered boxes, but the convenience of the members for interchange of social visits between the acts was not sufficiently served in this way to satisfy them.

Gadski Escapes Serious Injury in Auto Accident

ANTWERP, Oct. 7.-Mme. Johanna Gadski, of the Metropolitan Opera Company, had a narrow escape in an automobile accident Tuesday just before she sailed for America on the Kronprinzessin Cecilie. The car which she intended to take in traveling from here to her sailing point was smashed and her companion, Mrs. Raabe Burg, was injured. The singer was slightly cut, as it

Mme. Gadski arrived in New York Tuesday, none the worse for the automobile accident. She starts immediately on a concert tour.

IN THE MOUNTAINS OF MONTANA WITH REGINA LINNE



Mme. Regina Linne, Vocal Teacher of Chicago, Is an Expert Horsewoman

CHICAGO, Oct. 7.—After three months spent in the high country in Montana, Regina Linne has resumed her classes in the American Conservatory and anticipates the biggest year in the history of her career as a vocal teacher. She declares that she had the "time of her life" at a Montana ranch, the mountain home of Dr. and Mrs. Safley, situated northwest of Butte and west of the Yellowstone, sixty-seven miles from any town of size. Mme. Linne is an experienced norsewoman and fairly lived in the saddle. This picture shows her out kodaking for C. E. N.

New Haven Symphony Orchestra Elects Officers

New Haven, Conn., Oct. 9.—At the eighteenth annual meeting of the New Haven Symphony Orchestra Morris Stein-Haven Symphony Orchestra Morris Steinert was re-elected president. The other officers chosen are: Vice-president, Louis Felsburg; secretary, A. F. Mallon; treasurer, L. P. Weil; librarian, E. L. Rawson; board of directors, Morris Steinert, Louis Felsburg, A. F. Mallon, L. P. Weil, E. L. Rawson, Frank Fichtl, W. E. Haesche, W. H. Hegel and Burt Cass; conductor, Dr. Horatio Parker; manager, Louis Felsburg, A. F. Manager, Louis Felsburg, A. F. Manager, Louis Felsburg, Parker; manager, Louis Felsburg, A. F. Manager, Louis Felsburg, A. F. Manager, Louis Felsburg, Manager, Manager, Manager, Manager, Manager, Manager, Ma Dr. Horatio Parker; manager, Louis Felsburg; concert master, Isidor Troostwyk.
W. E. C.

The Lamoureux Orchestra of Paris under Chevillard will be the Summer orchestra at Scheveningen, Holland, from 1912-'17, succeeding the Berlin Philharmonic Orches-

PREFERS TO SING IN HER OWN LAND

Constance Purdy Abandons Opera in Russia for Concert Work in America

Constance Purdy, the young contralto, pupil of de Reszke, is again in America, having returned this Summer from Paris. She has taken an apartment for the Winter in New York and will fill concert and oratorio engagements. Miss Purdy gave a successful recital with Constance Edson in historic Norfolk a few weeks ago at the Eldridge Gymnasium. The two young women were associated together in the student musical life of Paris, where Miss Edson was a pupil at the French Conservatoire. Later the violinist returned to America to study with Kneisel and Damrosch at the Institute of Musical Art, of which she is a graduate. This is the second season in Norfolk for the two artists. A most accomplished musician also is Miss Hammond, Miss Purdy's accompanist, a former MacDowell pupil, who studied later in Paris under Thérèse Chaigneau and Harold Bauer. The two young women have worked together for so long and so earnestly that they have achieved a rarely harmonious en-

I believe that Miss Purdy's is the distinction of being the only American singer ever engaged to sing in a Russian opera company. A very long residence in Russia and her facility in speaking the difficult language is partly responsible for her having been a member of the Russian troupe which gave opera last Spring in Paris. She was assigned two of the important roles,



Constance Purdy, Contralto

which she was obliged to learn both in Russian and French. Miss Purdy refused a number of good offers for the coming Winter in London, where she stopped, however, long enough to make a number of records for the Columbia Phonograph Company, as she preferred to establish herself as an artist in her own country.

Miss Pur'dy has been engaged as the soloist for the series of lecture recitals by the Misses Swainson, the gifted young Englishwomen, who are expected to arrive in January for their first American tour.

LOUISE LLEWELLYN.

CARUSO'S REAPPEARANCE IN OPERA

Vienna Hofoper Audience Pays Unprecedented Sums to Hear Him and the Critics Go Into Ecstasies Over His Thrilling Accents

VIENNA, Sept. 23.—On Wednesday evening the great event of Caruso's appearance at the Hofoper took place as Canio in "Bajazzo," a part in which he had not been heard here before. Youthful enthusiasts began to assemble in front of the opera house early in the day, provided with lunch bags for bodily sustenance during the hours of waiting in preparation for the delights of the evening. And remarks on an artist so well known and so much admired in America would be superfluous; I have to state only that the most noted critics in the local press are unwontedly unanimous in appreciation of his wonderful impersonation of the clown and of his unparalleled delivery of the closing song, when his marvelous voice in thrilling accents gives expression to his despair. One particular admirer takes the trouble to compute the value of each note sung by Caruso in the 'Bajazzo," which at the rate he is receiving here per evening amounts to fifteen crowns or three dollars, and wishes for an opera in which the tenor part, at like valuation, would amount to a million.

Before the appearance of the great tenor, the audience had to sit through a new pantomime, of which the most in-teresting feature is the composer's name, Ernst von Dohnanyi, who, like the other famous pianist, d'Albert, has joined the ranks of creating musicians. No doubt he was attracted by the gruesome action to try his skill at dramatic music. Hitherto his field had been concert work only, and though a pupil of the Brahms school, he infused much of his Hungarian nationality and animation into his music. In the pantomime a little Wagner coloring is given to Pierrot, a little of Bizet's Carmen to Pierette. The opening scene shows this little lady stealing away from her marriage feast to the solitary room of her lost lover, Pierrot. She comes in her veil and orange blossoms to her mourning lover, a vial of poison concealed in her girdle, her wish that she and *Pierrot* die together. Pierrot takes the poison and dies, but she loses courage at the last moment and flies in horror to the feast, where her absence has been noted by the furious Arlechino. She tries to drown memory in the dance, but Arlechino forces her back to the room of the dead where she has forgotten her veil. Here he commands her to feast with him at a table to which he has by main strength dragged the body of Pierrot and propped it up in the corner of a sofa. Finally he departs, locking the door behind him and leaving her to remain with the dead Pierrot. Horror drives her mad, she falls into a wild dance and drops dead at its conclusion. The music to this last mad waltz is very clever, and there are undeniably many good and original touches in the composition.

Yesterday evening, Fridav it was pure enjoyment to see and hear Beethoven's "Fidelio" in the Mahler arrangement, a graceful tribute by the present director of the Hofoper to the dead master's memory. The first act shows Rocco's home-like domicile, a most suitable setting to the simple opening music. Upon this follows the gloomy prison court where the close of the opera takes place in brilliant The E Major overture is restored to its proper place as introduction to the opera, and the famous "Leonore' overture is set at the end of the moving prison scenes. Frau Weidt, Schmedes, Mayr and Weidemann were at their best, and the wonderful orchestra was perfect under Franz Schalk's lead.

During the coming season the Gesellschaft der Musikfreunde will give four regular and three "out of the ordinary" concerts at which, besides works of the regular classical répertoire, several novelties will be performed. An innovation is projected by this association in the form of concerts for university students in Vienna. The first of these is to take place in the large hall of the Musikverein under direction of Conductor Franz Schalk, and the program of this academic concert will be: I. Mozart, Symphony in C Minor; 2. Weber, Concerto for piano and orchestra; 3. Beethoven, Eroica. The orchestra will be that of the Wiener Concert Verein. This musical organization has just started on its twelfth year. During the Winter it will perform two cycles of six symphony concerts each on Tuesdays and Wednesdays respectively. Ferdinand Loewe is conductor of the orchestra, and the soloists at these concerts will be Lucien Capet, Teresa Carreño, Pablo Casals, Ernst von Dohnanyi, Leopold Godowsky, Alfred Hoehn, Fritz Kreisler, Raoul Pugno and Emil Sauer.

On November 5, the Wiener Chor Verein will produce Haydn's "Seasons," respond-

ing to a general request, and at a later date, for the first time anywhere, Wolf-Ferrari's oratorio "Tabitha Kurnie" ("The Daughter of Jairus"), as also a cantata of some length, a new work by the choir master, Ferdinand Rebay.

The young people's concerts under the management of the Concert Bureau Gutman will be continued this season, and a number of prominent artists and orchestral combinations have been engaged to take part therein. The same management has arranged a concert tour of some length during November for Leo Slezak, including a number of prominent musical centers in Austria and Germany, and extending as far as Roumania. Before setting out on this tour Slezak will give a concert in Vienna on November 6 in the large music hall.

In compliance with an oft-expressed desire, the management of the Hofoper will during the coming season present the entire cycle of Wagner's operas on Sunday evenings, beginning to-morrow with "Rienzi." "Tannhäuser" will be performed on the following Sunday.

ADDIE FUNK.

COMMONWEALTH SYMPHONY

Second of Popular-Priced Orchestra Concerts Attracts Big Crowd

Apparently the public has responded eagerly to the idea of a popular-priced symphony orchestra, for when the Commonwealth Symphony Orchestra gave its second concert at the Sixty-ninth Regiment Armory last Sunday afternoon there was an audience that almost completely filled the place. Gertrude Gugler, contralto, and Frederick Hastings, baritone, were the soloists on an interesting program. Miss Gugler sang the well-known aria from Samson and Delilah," and did it so well that she had to sing an encore. She has a voice of considerable richness and beauty, of good range and well handled, a slight tremolo being the only defect. Mr. Hastings sang with beauty of tone and fervor of expression in Beethoven's "Adelaide." The playing of the orchestra under Mr. Jungnickel was spirited, if not always finished. The echo of the hall was again distressingly in evidence.

The orchestral numbers included Massenet's "Phèdre" overture, Svendsen's "Zorohayda," Liszt's "Les Préludes," a movement from Schubert's D Minor Quartet, Bruch's "Kol Nidre" and the "Fire Music" from the "Walküre,"

Mrs. Thomas Tapper Resumes Teaching

Mrs. Thomas Tapper, the well-known pianist and teacher, resumed teaching at her residence-studio, No. 362 Riverside drive, New York, after a vacation spent at Blue Hill, Me. Her work will this year comprise classes in "Practice in Solo Playing," "Normal Classes," "Ensemble" and also "Ear Training," "Sight Reading," "Harmony," etc. Mrs. Tapper will teach in Boston on the second and fourth Saturday in each month.

Clara Drew to Tour in America

Berlin, Oct. I.—Clara Drew, the American contralto, has left for Vitznau, Switzerland, which is considered to be quite a Swiss rendezvous for musicians during the Summer. Miss Drew returns to Berlin the

end of this month to prepare for her coming American tour this season under the exclusive management of W. L. Radcliffe, of Washington, D. C. Miss Drew has decided to make Berlin her permanent residence.

O. P. J.

MEZZO-SOPRANO OF METROPOLITAN TO TOUR IN CONCERT



Henriette Wakefield

Henriette Wakefield, the young mezzosoprano of the Metropolitan Opera Company, will tour in concert this season under the management of the concert direction of M. H. Hanson. Being an American, Mme. Wakefield will give songs in English a prominent place on her programs. She also sings in German, French and Italian. She has had considerable experience as a heder singer and expresses great devotion to the songs of Beethoven, Schubert, Mozart, Schumann, Mendelssohn, Brahms and the moderns such as Hugo Wolf, Richard Strauss and Max Reger. At the Metropolitan she has sung a wide variety of parts in "Walküre," "Parsifal," "Götterdämmerung," "The Bartered Bride," "Ariane et Barbe-Bleue," "La Gioconda" and many

To Organize New String Orchestra

A MacDowell String Orchestra has been organized in New York, with Max Jacobs, the violinist, of No. 15 West Ninety-first street, as conductor. The first rehearsal of the orchestra will be held on Monday evening, October 23, at No. 28 West Thirty-third street.

Frederick Maxon, of Philadelphia, gave the inaugural recital on the organ of Grace Lutheran Church, East Willow Grove avenue, Wyndmoor, Chestnut Hill, near that city, on September 28, when he was assisted by Gertrude Hayden Fernley, soprano. Mr. Maxon also gave the inaugural recital in the First Lutheran Church at Mifflinburg, Pa., September 14.

PASQUALI AND SCOTTI OPEN CHICAGO SEASON

First Concert of Musical Year Attracts Large and Well Pleased Audience —A Tuneful Program

CHICAGO, Oct. 9.—The honor of opening the concert season in Chicago was accorded Bernice de Pasquali and Antonio Scotti, who gave a recital yesterday afternoon which attracted a large and appreciative audience to Orchestra Hall. The program consisted largely of familiar favorites, and throughout the varied and interesting bill honest tune was prevalent as well as artistic singing, the two elements combining to make the initial entertainment singularly successful. Antonio Scotti-who, by the way, made his first appearance in America in this city at the Auditorium just thirteen years ago-opened the afternoon with the Prologue from "Pagliacci" and was heartily greeted, giving a charming Venetian song as encore. The distinguished actor-singer was in excellent voice. Then he gave the familiar "Dio Possente" from "Faust" and two equally familiar excerpts from Mozart's "Don Giovanni." As an encore he

gave the *Page's* song from Verdi's "Falstaff" with such action and unction that it was re-demanded three times.

Mme. de Pasquali is a coloratura soprano who made her first public appearance in this city some years ago, and has since steadily advanced in operatic art. She has not appeared here for a number of years in recital. She is an admirable representative of the bravura style of singing -phrasing with taste and revealing a voice of beautiful quality. Like her distinguished colleague of the Metropolitan Opera, she opened brilliantly with an aria from "Linda di Chamounix," which the audience highly approved, and she sang "Je suis Titania," from "Mignon," in brilliant fashion for an encore. She followed with a group of songs by Tosti, Brahms and Dell 'Acqua, the "Villanelle" having wonderful brilliancy of execution. Subsequently she gave a group of old Irish songs with much feeling and fine tonal color, and in response to a number of recalls gave the brilliant vocal waltz, "Il Bacio." program further presented Mme. de Pasquali and Signor Scotti in several operatic duets. Marx C. Oberndorfer played accompaniments with remarkable skill, although deprived of the advantage of a re-hearsal C. E. N.

NEW SAN FRANCISCO HALL

Plans for Immense Auditorium for Festival Purposes Announced

SAN FRANCISCO, Oct. 3.—Manager Friedlander, of the Metropolitan Bureau, announces plans for an immense music and convention auditorium to be erected in Market street near Tenth. It will seat more than 10,000 people and will have a large pipe organ and a stage to accommodate a chorus of 1,000 and an orchestra of 200. The opening attraction will be a music festival in May.

Among the early bookings of the Bureau are Mark Hambourg, Paulo Gruppe, Charlotte Lund and Inga Hoegsbro, Cecil Fanning, Jennie Norelli, Frieda Langendorff, Luella Chilson-Ohrman, the New York Oratorio Quartet and Holger Birkerod.

Curley and Ray, "Pilots of Celebrities," announce the Coast tour of Skovaard, the Danish violinist, and company, consisting of May Warner, soprano, and Alice McClung, pianist. This company will remain on the Coast from October 27 to December 2. Under the same management the Arion Trio, Eva Gruninger, contralto; Helene Dunham Sutphen, violinist, and Estelle Drummond Swift, pianist, will also tour the Coast. R. S.

BETHLEHEM'S BACH CHOIR

It Is to Be Reorganized with Dr. Wolle Again Conductor

BETHLEHEM, PA., Oct. 7.—Bethlehem's Bach festivals, which became known in all parts of the country several years ago, under the direction of J. Fred Wolle, are to be resumed this season, with Dr. Wolle again at the helm. This is made possible through the generosity of Charles M. Schwab, who was successful in persuading Dr. Wolle to return and who has promised his aid in the erection of a music temple on the highest of the Lehigh Mountains near Bethlehem, with seats for several thousand persons. The new organization will be conducted along the lines of the old Bach Choir, although Dr. Wolle expects to give fewer concerts, placing his emphasis upon quality rather than quantity of performances.

For the last seven years Dr. Wolle has been the head of the music department of the University of California, at Berkeley.

Success of Clarence G. Hamilton

Boston, Oct. 9.—One of the successful American authors very much before the musical public at present is Clarence G. Hamilton, lecturer and associated professor of music at Wellesley College. Mr. Hamilton was born in Providence, R. I., and received his education in local schools and at Brown University, beginning the study of the pianoforte at an early age, his teachers including Edward Hoffman, and Arthur Foote. He studied theory under George W. Chadwick, director of the New England Conservatory of Music.

Mr. Hamilton became connected with Wellesley in 1904. He has written a number of songs, piano pieces and anthems, and among his most recent works is "outlines of Music History," which is designed as a text book on this subject for classes, musical clubs or students. The work has been adopted by a long list of the most prominent colleges and schools in the country. Another work by this author is "Piano Teaching, its Principles, and Problems," and with other of his writing has been published by the Oliver Ditson Co., Boston.

Adele Krueger to Sing with Music Verein in Milwaukee

D.L.L.

Adele Krueger will be prominently before the American public this season. Managers who have heard her in New York are immediately engaging her for their concerts, and the latest addition to her bookings is an important one, with the Music Verein of Milwaukee, for April 15, when she will sing for this society to the accompaniment of the Theodore Thomas Orchestra.

Requiem Mass for Liszt

On the centenary of the composer Franz Liszt, who was an Abbé of the Roman Catholic Church, a requiem high mass will be celebrated by Mgr. Edwards, Vicar General, in the presence of Archbishop Farley, in St. Patricks Cathedral, New York, on Saturday morning, October 21. The sermon will be preached by Mgr. Lavelle, and music selected from the works of Liszt will be sung by the cathedral choir.

ALL-SAN FRANCISCO MUSICAL PROGRAM

Local Composers Only Represented in Interesting Club Concert

SAN FRANCISCO, Sept. 25.—The Lombardi Opera Company at Idora Park in Oakland will present Puccini's "Madama Butterfly" this week. Opera lovers of this community anticipate a rare treat in the opportunity to hear this beautiful opera at popular prices. The other operas for the week will be "Carmen," "Il Trovatore," "Lucia" and "La Sonnambula."

Manager Greenbaum announces the coming of Sousa and his band as the first of his season's musical offerings. The "March King" will give eight varied programs during the week beginning October 1. He will be heard at the Greek Theater at Berkeley and at Stanford University, Palo Alto, following his San Francisco concerts.

A most attractive program was given by the San Francisco Musical Club on Thursday morning at Century Hall. The club opened its season by the presentation of the works of local composers, to which the program was devoted exclusively. The following numbers were given:

Suite in G Minor for Piano, Violin and 'Cello (Josephine C. Aylwin), Josephine Aylwin, Claire Ferrin, Hjalmer Holmes; "The Skylark." "Psalm CXXI," "Sierra Lullaby," "Wind Flowers" (Effice McD. Crofts); "The Anthem of the Sea," "My Songs Are Incense," "In the Gold of the Morning" (Edith Simonds), Mrs. Chas. Farrell; "Etude Romantique," "Canon," "Rondo" (Beatrice Clifford), Beatrice Clifford; "Sing a Song of Gladness" (Herman Perlet), Mrs. Flora Howell. Mrs. Ashley Faull, May Shannon, Mrs. Florence Nixon; Prelude Charakterstucke, op. 42, No. 1 (Frederick ech); "Barcarolle" (Albert Elkus), "Sonata Sérieuse" (Edward F. Schneider) Phyllida Ashley; "Who Can Say?" "Sweetbriar," "Sally Gardens" (Wallace Sabin), Cordelia Grylls.

The accompanists were Ella Lawrie, Mrs. Guy Millberry and Mrs. Effic Crofts.
A recital of unusual merit was that given

on Thursday evening by Ada Clement, the local pianist, who has recently returned from study abroad with Lhévinne and In the rendition of a difficult program Miss Clement proved the possession of rare ability; she played with the feeling and insight of a genuine artist. Among her numbers she gave the César Franck Symphonic Variations with orchestral accompaniment of piano and sextet of strings. Those assisting her in this number were: Florence Hyde, piano; Hother Wismer, violin; Martin Fleishman, violin; Arthur Lewis, viola; Albert Nielsen, 'cello, and Luke Flynn, bass. Albert Elkus was to have appeared, but Miss Hyde at the last moment was obliged to substitute. This work was heard for the first time in California at Miss Clement's concert. Century Hall was filled with an appreciative audi-

Marie Withrow directed the first of her series of "open rehearsal" recitals on Wednesday afternoon at Sherman and Clay Hall. A number of her pupils rendered operatic and other selections in costume. Those participating were Charles Lapham, baritone; Mrs. Waldeck Biers, Nellie Walker, Alvita Hamberger, Mrs. Anna H. Moroney, Catherine Golcher, Albina Paramino, Elise Golcher, Florence Beck.

The Cap and Bells Club presented a musical and dramatic program at its first meeting of the season on Thursday afternoon. The musical numbers were given by Crocker Hord, violin solos; Knickerbocker Quartet, composed of C. L. Goetting, D. B. Crane, Mr. Purdie and L. A. Larsen and David Alberto, the young Oakland pianist. Alberto will return soon to pursue his musical study under Leschetizky, with whom he has been for several years. Prior to his

departure for Europe he was a pupil of William J. McCoy, the local composer.

Carrie Jacobs Bond, singer and composer, recently favored the members of the Sorosis Club with the rendition of several of her own compositions on the occasion of a reception given her at the club rooms.

ASSISTS HER HUSBAND IN MANAGERIAL OFFICE

Mrs. Lagen (Fay Cord) also Planning for Concert Appearances This



Fay Cord, the American Soprano

Mrs. Marc Lagen, known to the musical world as Fay Cord, is said to be taking an active interest in her husband's office business. She has practically given up her public career as a singer and is interested chiefly in making Mr. Lagen's managerial office second to none in America. Numerous requests have come in for her and she will appear in Lowell, Mass., on March 4 with Charlotte Herman, the lyric pianist, and in a few Western concerts with Clarence Adler, the pianist, in the latter part of November.

Beatrice McCue Opens Her Season in New York and Reading, Pa.

Beatrice McCue, the American contralto, has begun her season's activity and appeared on October 2 before the Sorosis Club at the Waldorf-Astoria, New York. She was heard in two groups of songs and won immediate favor with her hearers, Goetz's "Melisande in the Wood" and Hawley's "A Song of Seasons" comprised her first offering and Reichard's "When the Roses Bloom" and Mary Turner Salter's "The Cry of Rachel" the second. She also appeared at Reading, Pa., on October 7 at a concert for the benefit of the Civic League of that city where Michael Elliott, the interpretative dancer, performed a number of movements from Grieg's "Peer Gynt." Miss McCue sang the aria "My Heart is Weary" from "Na-deschda" by Goring-Thomas and a group of songs by Hawley, Goetz and Denza.

Chicago Leads World in Rate of Progress in Musical Art

By DR. F. ZIEGFELD

FORTY-SIX years ago the Chicago Musical College had sixty-nine students. With two assistants, I was the faculty. We had two rooms in the old Crosby Opera House, where the important musical and dramatic offerings of the town were held. Not many years before the only music to be heard along the shore of Lake Michigan was the chant of painted Indian dancers and the melancholy thumping of savage kettle-drums. Some people even intimated that a few policemen could accomplish more good in the young Chicago than an army of music teachers. However, notwithstanding the fact that making a living was a good deal more important in the lives of the Chicago pioneers than the study of music could possibly be, there was, even at that time, a thoroughly musical coterie of reputable citizens.

Forty-six years ago the city had a population of something more than two hundred thousand, and its growth was progressing by leaps and bounds. Our first graduating class numbered two people and their musical attainments were the talk of the town. Commencement night the Opera House was crowded and people were turned away. From that time the Chicago Musical College took firm root and even the disastrous Chicago fire, which occurred the next year, did not disturb its activities many days. Before the ashes of the fireswept city were cold we were established in a residence on Wabash avenue, with an actual gain in the number of students enrolled. From the old Central Music Hall to the college building next to the Studebaker Theater were changes in location made necessary by the constant growth of the college and but recently the erection of the Chicago Musical College building, on Michigan avenue, finally gave ample room for the accommodation of classes grown in size from hundreds to thousands of students. I make bold to discuss the growth of this institution, of which 1 have had the good fortune to be president, for the reason that its advancement has been but commensurate with the musical development of Chicago. And I honestly believe that Chicago has made greater strides in musical education and in general musical cultivation during recent decades than any other city in the world.

I have lived here since 1863, and I have

carefully watched the progress we have made in musical training. My assertion of our development may be somewhat bold, but I have been in intimate touch with musical affairs in metropolitan centers of the world, and believe that my statement is conservative. Chicago has become known throughout Europe for its surprising progress in music, and each year this foreign admiration for us increases. I am more interested in the musical betterment of Chicago than in any other one thing in my Years of watching the city grow, little by little, step by step, in the artistic things which count for everything in the growth of a metropolitan community assure me of the correctness of my belief. Here in Chicago we have many talented musicians. There are many music schools, the teachers of which are brilliant artists; our concerts are well supported; some of our artists create sensations at home and abroad; our last season of grand opera was the greatest factor introduced into our musical development since the foundation of the Theodore Thomas Orchestra. Students from every State in the Union and from many foreign countries come here to pursue their studies, and, what is more, even those who might well afford to travel and study where they pleased remain here for a completion of their entire musical education and enter the concert and operatic field every bit as well equipped as a European post-graduate.

Without anything of a boastful spirit, I am proud to say that the Chicago Musical College has brought more world-famous artists to America than any other institution. Such an influence for the betterment of musical conditions cannot be overestimated. The residence in Chicago of such men as Arthur Friedheim, Emile Sauret, Rudolph Ganz, S. E. Jacobsohn, August Hyllested, Arthur Speed, Alexander von Fielitz, Theodore Spiering, August Spa-nuth, Waldemar Lutschg, Bernhard Listemann, Edmond Vergnet, Ernesto Consolo, Maurice Devries, Anton Foerster, Alexander Sebald, Adolph Muhlmann and a host of others more or less famous the world over is an asset which no other influence could equal, and their presence in the classroom or on the concert stage has enhanced the musical atmosphere of the city in no

unmistakable way.

She was recalled a number of times and won much praise for her excellent interpretative ability and the fine quality of her voice.

Scotti and Pasquali Begin Concert Tour in New Haven

New Haven, Conn., Oct. 6.—Bernice de Pasquali, the coloratura soprano, and Antonio Scotti, the baritone, both of the Metropolitan Opera Company, began their concert tour with a performance at Woolsey Hall last night. Both were in fine form. Mme. de Pasquali sang some of the old Italian arias in true Italian style, producing the most beautiful effects in the florid passages and awakening ardent applause. She made the audience particularly grateful for her lovely singing of Mr. Scotti a group of American songs. was particularly impressive in his selec-tions from Verdi's "Falstaff." The closing number brought the two voices in delightful ensemble in the duet from the "Barber of Seville."

Baritone Shenk to Sing at Hippodrome

J. Louis Shenk, the baritone and pupil of Alexander Heinemann, is booked by R. E. Johnston to appear during the season at one of the Sunday night concerts at the

New York Hippodrome, and also at the New Symphony Auditorium, at Newark, N. J. Many engagements with musical societies throughout Ohio have been secured for this artist also. Associated with Mr. Shenk on his 1911-12 tour will be Archie Mumma at the piano.

Judges for Sinfonia Chamber Music Composer's Competition

Baltimore, Oct. 9.—Harold Randolph, director of the Peabody Conservatory of Music, has been appointed one of the judges in the Sinfonia composition contest. The competition will be for the best piece of chamber music, written by an American composer, and is fostered by the Phi Mu Alpha, or Sinfonia Greek Letter Fraternity. Mr. Randolph will have as his associates Henry Chadwick, the distinguished composer, and Frederick Stock, director of the Theodore Thomas Orchestra. W. J. R.

John Barnes Wells, Tenor, Successful Also as a Composer

John Barnes Wells, tenor, is in greater demand than ever, according to his managers, Foster & David. In addition to his public appearances his voice is familiar in thousands of homes through phonographic records. His musical activities do not stop here, and very recently the John Church Company published three songs of his composing, "The Elf Man," "If I Were You" and "The Dearest Place." In a few weeks his latest song, entitled "A Very Youthful Affair," will be published.

Bachaus's European Engagements

Bachaus, the pianist who is coming to this country for his first tour opening with the New York Symphony in January, opens his Fall tour of Europe with a recital in Queen's Hall, London, October 7. Later he plays in Birmingham and Liverpool. Thence he goes to Germany for a tour which includes Munich and Berlin, after which he visits Paris, Vienna, St. Petersburg, Moscow, Riga and back to Budapest.

In the London production of "The Spring Maid" the leading male rôle is sung by Walter Hyde, the grand opera tenor.

"I PAGLIACCI" A STORY FROM ACTUAL LIFE

SIGNOR LEONCAVALLO has gone to London to conduct a shortened version of his opera, "I Pagliacci" in a music hall at a salary of \$6,000 a week. Talking about his opera to a correspondent for the New York Sun, Signor Leoncavallo tells how he wrote the libretto from an actual occur-

rence in his own family.

"My father," he says, "was one of the judges in Naples, and he tried the murderer and sentenced him. The poor fellow served only a portion of his term; much sympathy was expressed for him, as he had good cause for jealousy. After he left prison he was engaged as servant by a

noble family. He still lives and is faithful and respected.

"The murder occurred in one of the small theaters when I was a boy. I was there with my brother and my father's valet. The performance was a play with strong love scenes and in the middle of it the chief actor stabbed the leading lady.

"The curtain dropped and the audience thought it was all part of the play. But it seems that the actor before killing the girl, who was his real wife, had discovered a love letter in her pocket signed by our servant, whom the actor recognized seated in front. The sight of his rival prompted the fatal stroke with the knife, and while

everybody was applauding what they supposed to be intense realism the actor had sent a message to the servant to come behind the scenes.

"The servant went and was met with friendly smiles and conducted to the back of the stage, where the woman was bleeding to death. Then the actor plunged a dagger through the servant's heart.

"At the trial there were allowed to be extenuating circumstances. A man is insane once he becomes really jealous. The actor was sentenced by my father to twenty years, and the people cheered him as he was taken from the court to the prison. That is what gave me my 'I Pagliacci' libretto and inspired the music."

A new student at the Paris Conservatoire is Gabrielle d'Annunzio's son, who is preparing for the stage.



The Männerchor Eintracht of Milwaukee recently celebrated its twenty-first anniversary.

A chorus has been formed in Los Angeles by Eugene E. Davis, and is studying Massenet's "Eve."

Signor Breda, the Italian vocal instructor, has established himself in Washington, D. C., for the Winter.

Trinity Episcopal Church, of Bridgeport, Conn., has a new choirmaster in Samuel Brabner and a new organist in Edward Aiken.

Sousa's Band played to well-filled houses at the two matinees and to overflowing audiences at its evening programs in San Francisco last week.

Clara Blakeslee, of the Busch Pianists' Club, of Kansas City, Mo., left last week for a six weeks' tour with the Croxton Quartet as pianist and accompanist.

* * *

To celebrate the Liszt centennial the Allied Hungarian Societies of New York will give a concert in the ballroom of the Waldorf-Astoria on Sunday night, October 22.

Mrs. Ralph Dawson, contralto, of Atlantic City, N. J., where she has been soloist at the First M. E. Church for three years, has gone to Los Angeles to reside.

W. H. Knapp, teacher of voice culture, Northwestern University School of Music, Evanston, Ill., and director of music, Church of Ascension, Chicago, has opened a studio in Kenosha, Wis.

Mildred Langworthy, formerly soloist at the First Church of Christ, Scientist, Kansas City, Mo., has gone to Chicago and will be soprano soloist at the First Presbyterian Church at Evanston.

Arthur Conradi, of Baltimore, has been appointed violin instructor at the Hahn Conservatory of Music in Philadelphia. Mr. Conradi will continue his residence and his teaching in Baltimore.

Fred D. Buckson, an Atlantic City, N. J., pianist, has been awarded a scholarship by the Philadelphia North American for the Coombs Broad Street Conservatory of Music in that city for this season.

Horatio Connell, the baritone, who sang at the recent Worcester Festival with such remarkable success, has already been engaged by several societies whose conducttors heard him sing on that occasion.

"The Sabbath Eternal," a sacred song cycle, composed by Organist Elmer S. Joyce, of the First Presbyterian Church of Bridgeport, Conn., was performed for the first time on October 8 at the church.

Irene Langford, soprano, has completed a condensation of Offenbach's "The Tales of Hoffmann," which she presented with a small company at the West Side Musical Arts Club, New York, on October 12.

Otakar Gregor, violinist, made his professional début in Carnegie Hall, New York, October 8, before a small audience. He played earnestly and with promise of success after further study and experience.

Two groups of English songs were on the program of the Rider-Kelsey-Cunningham opening concert at the Brooklyn Institute on October 12, notable among which were "A Birthday," of Woodman, and Bruno Huhn's "Invictus."

On Thursday evening of last week, in the Art Building in Montague street, Brooklyn, N. Y., the classes in sight-singing, which are presented by the institute under the tutorship of Wilbur A. Luyster, had their first session.

The opening program of the thirty-fourth season of the Matinée Musicale, Duluth, was the "President's day" program, October 4. Mrs. Charles Shaler, contralto, Mrs. G. B. Jackson, violinist, and Amelia Kreckel, pianist, were the performers.

A University Glee Club has been organized in Providence, R. I., composed of graduates of various colleges and patterned after the University Glee Club of New York. Berrick Van Norden, the tenor, and a graduate of Brown University, is the leader.

Theodor Gordohn, the noted violinist, has just completed a very successful season at Cape May City and has resumed his duties as soloist and director of the Gordohn Trio at the Hotel Ansonia in New York. He will give a number of concerts this Winter.

The Apollo Club of Janesville, Wis., held its first concert of the season October 9. Mrs. Sibyl Sammis-MacDermid, the dramatic soprano, sang German classical selections and Mary E. Oberndorfer, pianist, and Leon Marx, violinist, contributed to the program.

Frederick Fisher, for years assistant conductor of the St. Louis Symphony Orchestra, returned to that city this week after spending the Summer at Coronado, Cal., where he did a great deal of accompanying. He will again take up his duties with the orchestra.

Carl Busch has accepted an invitation from Bernhard Listeman, president of the American Guild of Violinists, to conduct some of his works at the annual convention being held in Chicago, October 5, 6 and 7. Some of his new compositions founded on the music of the Chippewa Indians will be played.

Mme. Emily Tate has been appointed instructor of piano at Grafton Hall, Fond du Lac, Wis. A program will be rendered on October 19, under the auspices of the St. Cecelia Guild by Frank Graham, who will present a number of new poetic selections, the music for which has been composed by Mme. Tate.

Emily Diver, of Baltimore, formerly soprano soloist of St. Paul's M. E. Church South, that city, has been appointed to a similar position with the choir of the Associate Congregational Church, succeeding Mrs. Mabel Garrison Siemonn, who has been appointed prima donna of one of Henry W. Savage's opera companies.

Among Memphis teachers who have recently returned from vacation to their studios are Edmund Wiley, George Arnold, violinist and composer as well as teacher; Hermine Taenzer, one of the leading piano teachers, and Martha Trudeau, also a piano teacher, who gives class recitals with the vocal pupils of Mrs. Marie Greenwood-Worden.

At St. Paul's Episcopal Church, Pawtucket, R. I., on October 1, the Bellfield Memorial Organ was dedicated at a service conducted by the Rt. Rev. James De Wolf Perry, Bishop of Rhode Island. The organ was a gift of Elizabeth Bellfield, in memory of her husband, Joseph Bellfield. The organist of the church, George H. Loomas, presided at the organ.

Six scholarships were awarded at the Peabody Conservatory, Baltimore, this year, there being one hundred who took the examinations. The winners were: Emily Diver, Baltimore, and S. Taylor Scott, Fredericksburg, Va., voice; Madeline Heyder, Newton, N. J., piano; Abram Goldfuss, violin; Margaret Ingle and R. Mortimer Browning, Jr., organ.

Thomas Beecham, the English conductor and impresario, sailed for London on September 28, after a stay of less than two weeks in New York, devoted to a consideration of the opportunities for giving opera here. He made no definite statement of a decision to carry out his previously expressed wish to give festivals of Mozart and Richard Strauss operas here.

Among the busy St. Paul professionals are Lima O'Brien and Ira Grange. Both being excellent accompanists, their services are always in demand and engagements reserved long in advance. Others well known and occupied in the accompaniment and ensemble field in St. Paul are Mrs.

* * *

Charles D. Robinson, Mrs. H. F. Uhels, Bessie Yoakin, Kate Williams, Franklyn Kriezer.

The Belle City Male Chorus, of Racine, Wis., has been reorganized after a lapse of two or three years, and Lewis Evans, a Welsh composer and director of Racine, whose resignation as conductor of the chorus because of ill health virtually caused its dissolution, has again consented to take charge of its work. Thirty of the best male singers of Racine have reorganized the society.

Mrs. Grace Hamilton-Morrey, the Columbus, O., pianist, who was received with favor at her several appearances in Berlin last Winter, has contracted to make an extended tour of this country this season. One of the pupils of Mrs. Morrey, Mrs. Edna Paine-Fennimore, has returned to Columbus and opened a studio for instruction in piano. Mrs. Fennimore also studied in Dresden for two years.

The multiplicity of musical centers in St. Paul, Minn., is indicated in the formation of various vocal quartets for public work. The International Quartet is composed of Alma Peterson, soprano; Ella May Minert, contralto; Harry George, tenor; Grant Kelliher, bass. They have been engaged by the Schubert Club for a presentation of Cadman's cycle, "The Morning of the Year," on its American composers' program for November 22.

Among the stars who will appear under Smith College auspices at Northampton, Mass., this year are Alwin Schroeder, 'cellist; Kathleen Parlow, violinist; Harold Bauer, pianist; the Franz Kneisel Quartet; Elena Gerhardt, the *lieder* singer; Ernest R. Kroeger, of St. Louis, who will give a recital of his own compositions; Gaston Dethier, organist, and the orchestra of the Boston Opera Company, Edward Lankow, conductor.

Helen Pulaski Innes, one of Philadelphia's most prominent musicians and managers of musical affairs, will have three women's choral clubs under her direction this season—the Matinée Music Club Choral, the Choral Club, and the Suburban Club. Mrs. Innes was for several years assistant to E. W. Pearson, director of music in the Philadelphia Public Schools and also director of the Teachers' Chorus and president of the Chaminade Club.

The Arion Club of Providence, R. I., has elected the following officers: President, H. F. Carpenter; vice-president, George A. Jepherson; secretary, E. C. Bixby; treasurer, William M. Virgin; librarian, C. Wilson Stanwood; director, Dr. Jules Jordan; pianist and organist, Helen Hogan; auditor, C. C. Gleason; executive committee, the officers and George A. Freeman, Dr. Louis Chapman, William D. Stone, Walter Rogers and Frank E. Streeter.

Frederick Maxson, organist of the First Baptist Church of Philadelphia, is starting in with a busy organ recital season, having already played inaugural recitals at Mifflinburg and Wyndmoor, Pa. His choir in Philadelphia has three new singers this season, including Sarah L. Gery and L. Rosa Van Gelder, sopranos, and J. Edwards Smith, Jr., basso. The proposed special musical services are expected to include "The Messiah," "Elijah," "Creation" and Dubois's "Seven Last Words."

An elaborate musical service was given at the Tremont Methodist Church in Brooklyn on Sunday evening by a large choir under the direction of Henri W. Parquer, the organist and director. Florence Anderson Otis was especially engaged as the soloist, singing "Inflammatus" from the "Stabat Mater" and "I will Extol Thee" from Costa's "Eli." Mrs. Otis also sang the "Hear Ye Israel," from the "Elijah," and "Come Unto Him" from the "Messiah" on the preceding Monday night at Grace Baptist Church in Brooklyn.

From Posen, Poland, to Atlantic City, N. J., has come news of the activities abroad of Mr. and Mrs. Louis Kroll, two Atlantic City musicians. The former was active in the Jersey resort as pianist, conductor, composer and teacher and Mrs. Kroll is a contralto who has studied under her husband and Oscar Saenger of New York. The couple have given recitals in Posen, Munich, Berlin and other cities. Mrs. Kroll is to sing as guest in leading contralto rôles in various German cities this season and will also give five recitals with her husband.

Frances Fairlamb Harkness, an advanced pupil of Dr. William A. Wolf, organist of the Moravian Church, of Lancaster, Pa., gave a recital at the Iris Club, in Lancas-

ter, on Friday evening, September 29. Her program was a well-chosen one and made considerable demands on the young artist. It contained a Beethoven sonata, two Chopin waltzes, two Schubert impromptus and pieces by Streletzki, Smith, Sinding and Mills. Miss Harkness showed herself the possessor of a capable technic and a fine command of the possibilities of the piano keyboard, and by her playing reflected great credit on her teacher, Dr. Wolf.

The University of Wisconsin in Madison, Wis., has instituted a course in musical appreciation. A novel feature of the course is the use of a Tel-Electric piano player, to demonstrate the beauty of the compositions of the great masters. The course allows two regular university credits for each semester of the work. The work consists of lectures, with illustrations on the player, in all principles of musical structure, methods, esthetics and criticism. It begins with a consideration of the simpler forms of musical composition, such as the aria, the anthem and the sonata, from which it proceeds to the analysis of larger compositions, such as symphonies, operas and oratorios.

Brooklyn now has a Music School Settlement well launched on its second season and with bright prospects for a useful career. It is still located in temporary quarters at No. 525 Vanderbilt avenue, pending some munificence which will render possible a permanent home. The school work is largely modeled after that of the New York institution, but has been largely developed through the untiring efforts of its director, Miss Van Ingen. Alice L. Morse, of No. 820 Marks avenue, is the treasurer of the Settlement Association. As the direct income of the school does not meet more than one-third of the expense there is, of course, a considerable balance to be made up by private subscriptions.

Louis Arthur Russell is busy with concerts and recitals in his Carnegie Hall studios, New York, and the Newark College of Music. He will open his series of lectures on musical topics with a course devoted to the subject of English enunciation. Following this there will be a course of five lecture lessons on modern pianoforte methods and a special course of lectures and demonstrations on important phases of voice culture. Mr. Russell spent the Summer at Lake Hopatcong, where he occupied his leisure in writing a number of pamphlets on music topics and in composing a new "Suite Fantastique" for piano-forte, a "Ballade" for violin and piano (with ad libitum 'cello), a concert aria for soprano, with piano and violin obbligato, and several songs and piano works of smaller caliber.

Among Dallas, Tex., teachers of music who have returned to their studies from vacations at distant points are Julia Graham Charleton, pianist, who has been in Colorado and Chicago; Clarence B. Ashenden, teacher and choir director, who has been in Boston; Walter J. Fried, violinist, and Mrs. Gladys Wallace-Fried, who were married this Summer; Bama Bishop, soprano and church soloist; Blanche Rucker-Mackey, teacher of the Dunning System; Ada Landel, pianist and organist, who returns after five months of study in New York with Joseffy and Harry Rowe Shelley; Carl von Mickwitz, Maria Louise Sauter, David Ormesher, tenor; Earl D. Beherends, tenor; Marion Cameron Fielding, violin; Carl Venth, violinist, who returns from a Summer in Vienna; E. Clyde Whitlock, violin, who has been in California; Andrew Hemphill, tenor, who returns from abroad, and many others. Anne Hodges, the Dallas violinist, is to spend a year in Germany.

* * The opening recital of the season of the Indianapolis Conservatory of Music was given by the faculty members October 3. The occasion served to introduce Gaylord Yost, violinist, who comes as successor to Johannes Miersch and is now the head of the violin department. Carl Buetel acted as accompanist. The Brahms Sonata, op. 100, in three movements, opened the program and was thoroughly enjoyable. Mr. Yost was next heard in the Concerto, op. 45, by Christian Sinding. A group of two charming compositions, "Moment Musical," by Carl Beutel, and Rhapsodie Piemontese, by Leone Sinigaglia, was beautifully rendered. The three violin duets by Godard, with piano accompaniment, brought Mrs. Ella Schroeder Yost to a new audience, and these numbers were received with unusual enthusiasm. The work of the three artists combined made a beautiful ensemble. Glenn Friesmood, baritone, also faculty member of the Conservatory, who was to have participated, was unable to do so on account of a severe cold, his place being acceptably taken by Mr. Howard, tenor, late of the Boston

WHERE THEY ARE

Changes and additions to this schedule should reach the office of Musical America not later than Friday of the week preceding the date of publication.

Individuals

Amato, Pasquale-Chicago, Nov. 5. Bispham, David-Chicago, Oct. 24; Brooklyn, Academy of Music, Oct. 26; Carnegie Hall, New York, Oct. 29.

Boroff, Albert-Chicago, Oct. 29. Cottlow, Augusta-Chicago, Oct. 22.

De Pachmann, Vladimir-Chicago, Oct. 15; Syracuse, N. Y., Oct. 17; Carnegie Hall, New York, Oct. 20; Boston, Oct. 21; Carnegie Hall, New York, Nov. 4.

Fiqué, Carl-Lecture Recitals, Brooklyn Academy of Music, Oct. 17, 24, 31.

Gadski, Johanna-Chicago, Oct. 15.

Garden, Mary-Providence, R. I., Oct. 20; Hippodrome, New York, Oct. 28.

Gluck, Alma-Carnegie Hall, New York, Oct. 28. Hamlin, George-Minneapolis, Nov. 3.

Henry, Harold-Chicago, Oct. 31. Johnson-Porteous, Alma-Minneapolis, Nov. 5. Kellerman, Marcus-Minneapolis, Oct. 29.

Kubelik, Jan.-Hippodrome, New York, Oct. 15. Brooklyn Academy of Music, Oct. 19; Newark, N. J., Oct. 20; Hippodrome, New York, Oct. 22; Chicago, Oct. 29; St. Louis, Nov. 1; Milwaukee, Nov. 3; Chicago, Nov. 5.

Martin, Riccardo-St. Paul, Nov. 1. Nielsen, Alice-Houghton, Mich., Oct. 17; Apple-

ton, Wis., Oct. 19; Madison, Wis., Oct. 20; Nashville, Tenn., Oct. 23; Lincoln, Neb., Oct. 26; Kansas City, Oct. 27; Des Moines, Ia., Oct. 30; Webster City, Oct. 31; Chicago, Oct. 2.

Oberndorfer, Marx-Chicago, Oct. 23.

Ormond, Lilla-New Bedford, Mass., Oct. 31; New York, Nov. 4-5.

Osborn, Esther-Minneapolis, Oct. 20.

Parlow, Kathleen-Toronto, Oct. 18. Rennyson, Gertrude-Detroit, Oct. 15; Minneap-

olis, Oct. 22. Rogers, Francis-Jamaica, L. I., Oct. 24; Huntington, L. I., Oct. 25: Garden City, Oct. 26: Hempstead, Oct. 27; Ogontz, Pa., Nov. 1.

Sammis-MacDermid, Sybil-Chicago, Oct. 23. Seagle, Oscar-Chattanooga Festival, Chattanooga Tenn., Oct. 16; Hippodrome, New York, Oct. 28. Spalding, Albert-Carnegie Hall, New York, Oct.

Thompson, Edith-Brooklyn Academy of Music. Nov. 2.

Werrenrath, Reinald-New York, Oct. 24. Zimbalist, Efrem-Boston, Oct. 27-28; East Orange, N. J., Oct. 31; Carnegie Hall, New York, Nov. 2, 3, 5.

Orchestras, Quartets, Choruses, Etc.

Boston Symphony Orchestra-Boston, Oct. 27-28; New Bedford, Mass., Oct. 31.

Kneisel Quartet-Hotel Astor, New York, Oct. 31; Brooklyn Academy of Music, Brooklyn,

Minneapolis Symphony Orchestra-Minneapolis, Oct. 20, 22, 29; Nov. 3 and 5. New York Symphony Orchestra-Century Thea-

ter, New York, Oct. 27, 29; Nov. 5. Nielsen Concert Company-Houghton, Mich., Oct.

17; Madison, Wis., Oct. 20; Nashville, Tenn., Oct. 23; Lincoln, Neb., Oct. 26; Kansas City, Oct. 27; Des Moines, Ia., Oct. 30; Webster City, Oct. 31; Chicago, Nov. 2.

New York Philharmonic Orchestra-Carnegie Hall, New York, Nov. 2-3, 5.

St. Paul Symphony Orchestra-St. Paul, Nov. 1. Thomas Orchestra-Chicago, Oct. 20, 21, 27, 28;

Toronto Symphony Orchestra-Toronto, Oct. 18.

WEBER'S METHOD OF COMPOSITION

HERE is an interesting account of Weber's method of composition, given by Sir Jules Benedict, in his life of the great romantic composer.

"During that Summer (1822) I had the happiness to spend one of the most interesting periods of my life with him and with his family. Watching the progress of his 'Euryanthe' from the very first note to its completion, I had the best opportunity of observing his system of composing. Many a time he might be seen early in the morning, some closely written pages in his hand, which he stood still to read, and then wandered on through forest and glade muttering to himself. He was learning by heart the words of 'Euryanthe,' which he studied until he made them a portion of himself, his own creation, as it were. His genius would sometimes lie dormant during his frequent repetition of the words, and then the idea of a whole musical piece would flash upon his mind like the bursting of light into darkness. It would then remain there uneffaced, gradually assuming a perfect shape, and not till this process was attained would he put it down on paper. His first transcriptions were generally penned on the return from his solitary walks. He then noted down the voices fully, and only marked here and there the places where particular instruments were to be introduced. Sometimes he indicated by signs known only to himself his most characteristic orchestral ef-

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fects; then he would play to his wife or to me, from these incomplete sketches, the most striking pieces of the opera, invariably in the form they afterwards main-

"The whole was already so thoroughly developed in his mind that his instrumentation was little more than the labor of a copyist, and the notes flowed from his pen with the marks of all shading of expression, as if copper-plated on the paper. By this peculiar mental process the large quantity of work he was able to accomplish in a brief period can be explained. The scoring of the opera of 'Euryanthe' from his sketches occupied only sixty days."-The Musician.

New Ravel "Comedie Musicale" Pleases Paris

Paris, Oct. 7.—There is a new one-act "comedie musicale," called "L'Heure Espagnole," on view here, music by Maurice Ravel, which is likely sooner or later to find its way to New York. It is musically pleasing and very amusing in story. The heroine is a beautiful girl, the daughter of a repairer of clocks, who has fascinated many young men. Some of these call on the young woman, and her interview with each is rudely interrupted by the entrance of another admirer. As each new friend comes the lady is warned by shouting outside the shop and promptly hides the last previous comer in a big clock. A part of the comedy consists in the antics of an assistant clock repairer in carrying each clock, with the lady's friend safely locked inside, up a set of winding stairs.

Spalding to Play Reger Sonata at First New York Recital

Albert Spalding will make his first New York appearance, after an absence in Europe of two and a half years, at Carnegie Hall, Saturday afternoon, October 21. A novelty will be introduced by Mr. Spalding in his program for this concert, a composition that has not yet been heard by the American public, but which the American violinist has played with success in Germany, Russia, France, Italy and England during his recent European tour. It is Max Reger's Sonata in A Minor for the violin alone, and it was Mr. Spalding's interpretation of this work that won for him the composer's deep admiration when the American violinist played the work at Leipsic.

Three New Songs by Alexander Russell Published

New songs by Alexander Russell, the American composer, are a virile and in-dividual setting of Goldsmith's "Elegy on the Death of a Mad Dog," a lovely song, "Expectation," and "The Sacred Fire." Mr. Russell is again concert director of the entertainments at the Wanamaker Auditorium, New York.

STARS OF SONG TRY THEIR LUCK AT POKER



A Distinguished Group in the Emerich Studio in Berlin, Gathered in Celebration of the Success of Putnam Griswold, the American Operatic Basso

BERLIN, Sept. 28.—The accompanying picture represents a happy group of vocal artists assembled in the studio of the Berlin teacher, Maestro Franz Emerich, for the purpose of rendering homage to the noble game of poker. The meeting was arranged in celebration of the success which Putnam Griswold had met with the day before as Wotan in "Walkure" at the Royal Opera. Since the days of the famous Vienna bass, Emil Scaria, who created the Wotans of Bayreuth under the personal leadership of Richard Wagner, Griswold is

the first basso who has attempted this difficult task. The success of the venture does great credit both to the singer and his master Emerich. Viewed from left to right, those in the picture are: Mr. Dingeldey, a favorite pupil of Liszt, and Mme. Emerich's accompanist; two women of the American colony, of Berlin; the operatic tenor, Conrad, husband of Frances Rose; Emerich, Frances Rose, Maestro Mme. Emerich, Putnam Griswold, Herman Jadlowker, Mrs. Griswold, Mme. Jadlowker and an American pair of opera lovers. O. P. J.

WHAT IT IS TO HAVE MUSICAL NEIGHBORS

[From the New York Times]

NEXT door lives a pianist who practices almost all of the time; overhead, a violinist who does so incessantly. If they would only play in harmony sometimes the effect might not be so bad; but they never do-each invariably plays some other thing. The result is a curious discordance or diversion, according to the mood of the compulsory audience. It is interesting to note how each musician usually pursues his own winding way, perfectly oblivious of the noise the other is making; it does not seem to disconcert him in the least. He has a sublime faith that he "will arrive," and he does, too, in spite of the other's different tune and different time and cross purposes gen-

The piano is the more purposeful of the two; it goes in for hard labor. The violin is nonchalant and easy going; it has more of the artistic temperament—is more vague and meandering. But when it once seizes an idea it is harder for it to let go. As a rule it doesn't seem to know or care what it will do next, but when its wavering purpose is fairly aroused it is startlingly articulate and to the point.

The other day the piano began on the Valkyries' ride, which it has been practicing daily for some time. It was getting along very nicely, when suddenly the vio-lin appeared to hear what was going on, and immediately became interested. It did not join in the performance, but began to butt in, and kept up a running commentary for its own satisfaction.

The Valkyries, or vultures, were sweeping down upon the battle ground for corpses in thunderous fashion, the piano doing its level best. You could hear the horses' hoof beats in the air. It was thrilling, though we had been hearing it so constantly. But this time there was diversion. "Be care-ful! Be care-ful! Be care-ful!" shrieked the violin above the din of battle.

But! the war maids heeded not; they swooped down in a descendir curve into the gory mess. "Turvey-drop! Turvey-drop! Go-roo, O go-roo!" moaned the violin in the lull while they were alight-

Steeds reared, but were firmly brought to order. A hero fell, slain. There was a rush for his corpse by the Valkyrie who had chosen him. "Good gra-cious! Good gra-cious! How could you! O me!" The violin was distracted, reproachful, horrified, ending in a little inconsequent shriek.

There was great excitement all around, but the piano and the Valkyrie came out triumphant, drowning the voice of the vio-

lin. The Valkyrie slung the hero in front of her and started off on her aerial gallop for Valhalla. "Be care-ful! Be care-ful! Be care-ful!" called the violin in pursuit.

But she rode wildly and recklessly, paying no heed. Nearing the gates of Valhalla, she made a tremendous noise with her steed in addition to her usual war-The violin understood. see Ka-tie! Come see Ka-tie! Come see Ka-tie!" it screamed. There was a great hullabaloo; the gods flocked out upon the walls to see what it was all about; and, like a cat dropping for inspection the mouse which she had caught, "Katie" let her burden fall with a bang. You could have heard it away over in Jotunheim. It was final; it silenced the gods, and the neighing of the war steeds, and the shrieking of the Valkyrie, but not the violin! It rose in the silence with a demoniac wail, "Yah-hoo! Yah-hoo! Yah-hoo-oo-o! Be care-ful! Be care-ful! Be care-ful! GEE whiz, O gee whiz, O gee-e-e-e!

George Harris, Jr., Engaged for Liszt Concert

George Harris, Jr., has been engaged to sing the tenor solo in the performance of Liszt's "Faust" symphony when that work is presented at the Century Theater, in New York, on Octobeer 25, by the New York Symphony Society, under the direction of Walter Damrosch. This is to be one in a series of Liszt memorial concerts which New Yorkers are to hear this Autumn. Mr. Harris recently returned to New York from his vacation passed in his native New England. During the Summer he sang at festivals and other concerts, ending his holiday with a concert in the White Mountains on the same program with Richard Arnold, the violinist, and Max Herzberg, pianist.

Chicago Chamber Music Society Con-

CHICAGO, Oct. 8.—The Chamber Music Society will give ten concerts this season in the foyer of the Orchestra Hall Building every Saturday morning at eleven o'clock. The programs will be presented by the Chicago String Quartet, the Chicago Woodwind Choir, the Flonzaley Quartet, and the Kneisel Quartet. All of these artistic bodies will appear on Saturday mornings with the exception of the Flonzaley Quartet, which gives one concert Sunday afternoon, March 17. The series will be opened by the Chicago String Quartet on November 25. C. E. N. on November 25.

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